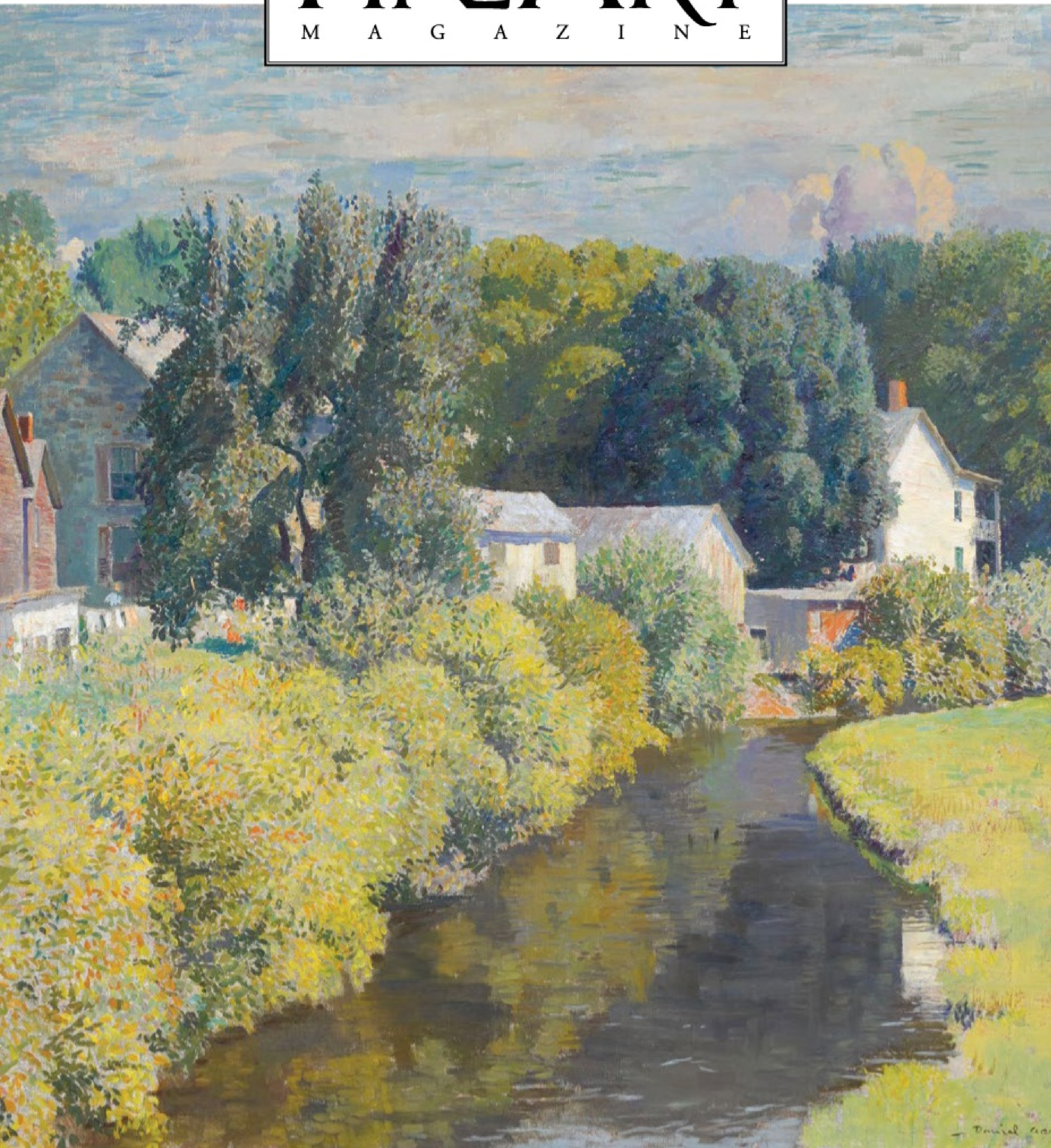
PREVIEWING UPCOMING EXHIBITIONS, EVENTS, SALES AND AUCTIONS OF HISTORIC FINE ART

AMERICAN FINE ART MAGAZINE

ISSUE 47

September/October 2019



INVITATION TO CONSIGN
AMERICAN ART

We are now accepting consignments for our upcoming auctions. Please do not hesitate to contact us to find out when a specialist will be in your area.

AUCTION · November 20, 2019
VIEWING · November 16–19 · 20 Rockefeller Plaza · New York, NY 10020
CONTACT · William Haydock · whaydock@christies.com · +1 212 636 2140



WILLIAM TROST RICHARDS (1833–1905)
Nantucket Shore, 1865
oil on panel
10 ¾ x 20 in. (27.3 x 50.8 cm.)

Estimate: $200,000–300,000
Sold for: $325,000
American Art, New York, May 22, 2019
Sold prices include the buyer's premium; for full details see christies.com

CHRISTIE'S

Auction | Private Sales | christies.com



September Twenty-third, 1980, Lee Krasner. Ink, crayon and collage on lithographic paper. Richard P. Friedman and Cindy Lou Wakefield Collection

HEROINES OF **AB**STRACT **EX**PRESSIONISM

September 19–December 31, 2019

Featuring 19 pioneering women artists including Joan Mitchell, Lee Krasner, Elaine de Kooning, Helen Frankenthaler, Perle Fine, and others drawn from the collection of Richard P. Friedman and Cindy Lou Wakefield.

FENIMORE ART MUSEUM

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FENIMOREART.ORG

The Fair Life

Many people think that art fairs are places to buy contemporary art. Obviously, when you look at fairs like *Art Basel Miami Beach* or *Frieze*, the main topic on everyone's mind is contemporary art. But when you look across the country, one will be surprised to find quite a few art fairs where historic American art is not just present but featured prominently.

Of course, the biggest of these fairs is the *American Art Fair*, which takes place at the Bohemian National Hall on New York's Upper East Side in November. This year, the fair's 12th, will be held November 16 to 19 (www.theamericanartfair.com). One of our other favorites is the *Boston International Fine Art Show*, taking place this year October 25 to 27 at the Cyclorama in Boston (www.fineartboston.com). It is in Boston where galleries such as Questroyal Fine Art and Avery Galleries set up for the weekend and offer works from artists ranging from Hudson River painters to classic American impressionists to modernists. All of these shows also offer programming, lectures, book signings and other educational opportunities so they are not just about seeing the art.

Another fair new this year that we are sponsoring is the *Jackson Hole Fine Art Fair* (www.jacksonholefineartfair.com). This fair will have a little bit of everything, from Santa Fe modernists to historic wildlife and Western art. Further, it takes place September 12 to 15, the same weekend that the *Jackson Hole Art Auction*, *Jackson Hole Fall Arts Festival* and the National Wildlife Museum's annual gala also take place. We love this weekend and we are sure you will as well. See what you can do to attend and participate this year.

One thing all of these events have in common is that *American Fine Art Magazine* serves as a media sponsor for them. As a media sponsor, we have a presence at all these events, handing out magazines, moderating panel discussions, talking with collectors and generally spreading the word about historic American art. We do this because these are events where collectors, new and old, tend to gravitate toward, and we want to be the tool these collectors use to help them add new works to their collections. That is the force that drives everything we do. It's why we are here and will continue to be here.

Sincerely,

Joshua Rose
Editor

Find us on:

American Fine Art Magazine | CollectArt | @artmags | AmericanFine ArtMagazine

P.S. We have some very important and exciting announcements coming in the next few months! Stay tuned for details!



On the Cover

Daniel Garber (1880-1958), *Environs of Milford*, 1946. Oil on canvas, 28 x 30 in., signed lower right: 'Daniel Garber'. **Estimate: $200/300,000**. Available at Sotheby's *American Art* sale on September 17.

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SEPTEMBER/OCTOBER 2019 BIMONTHLY

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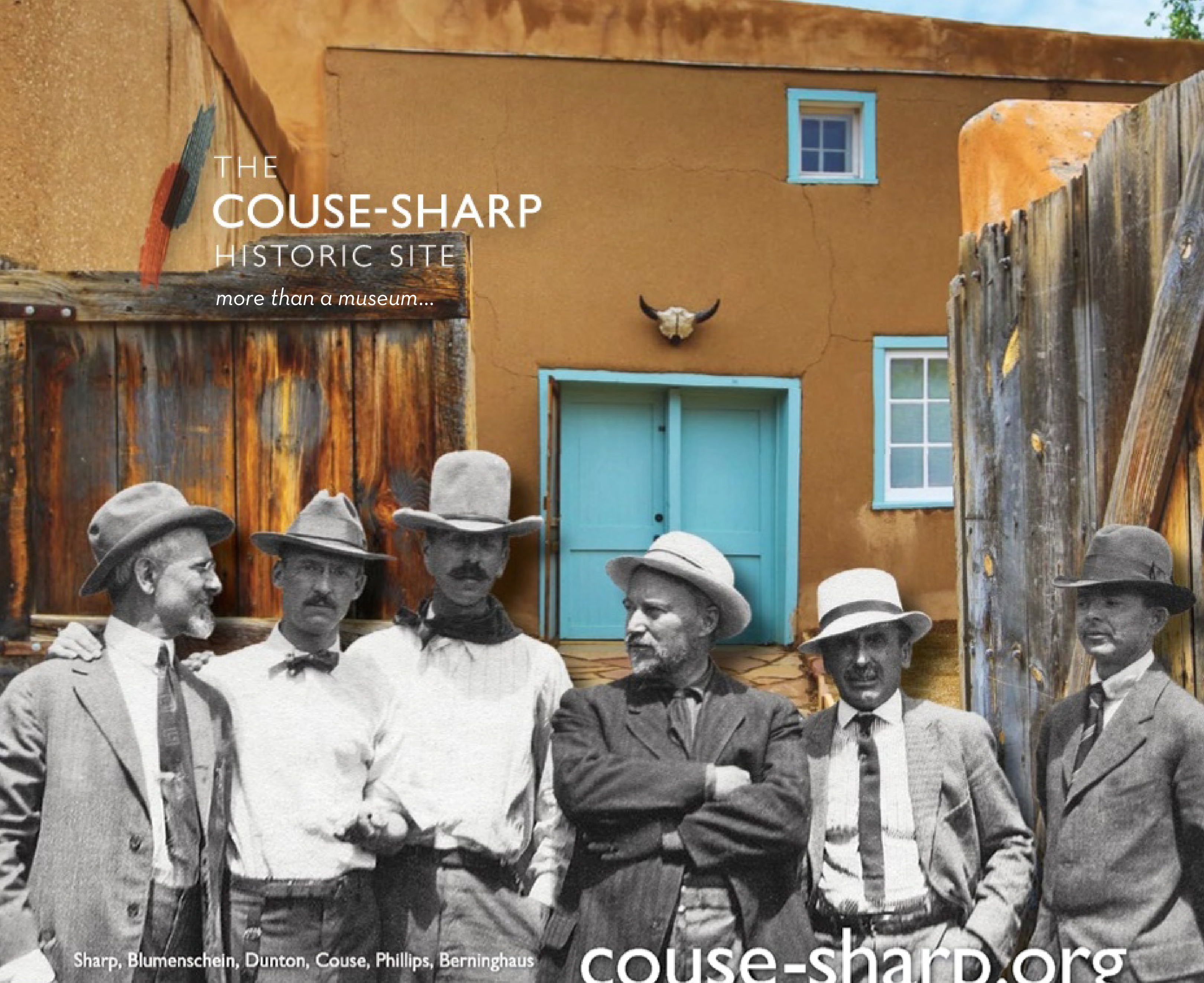
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TAOS, NEW MEXICO

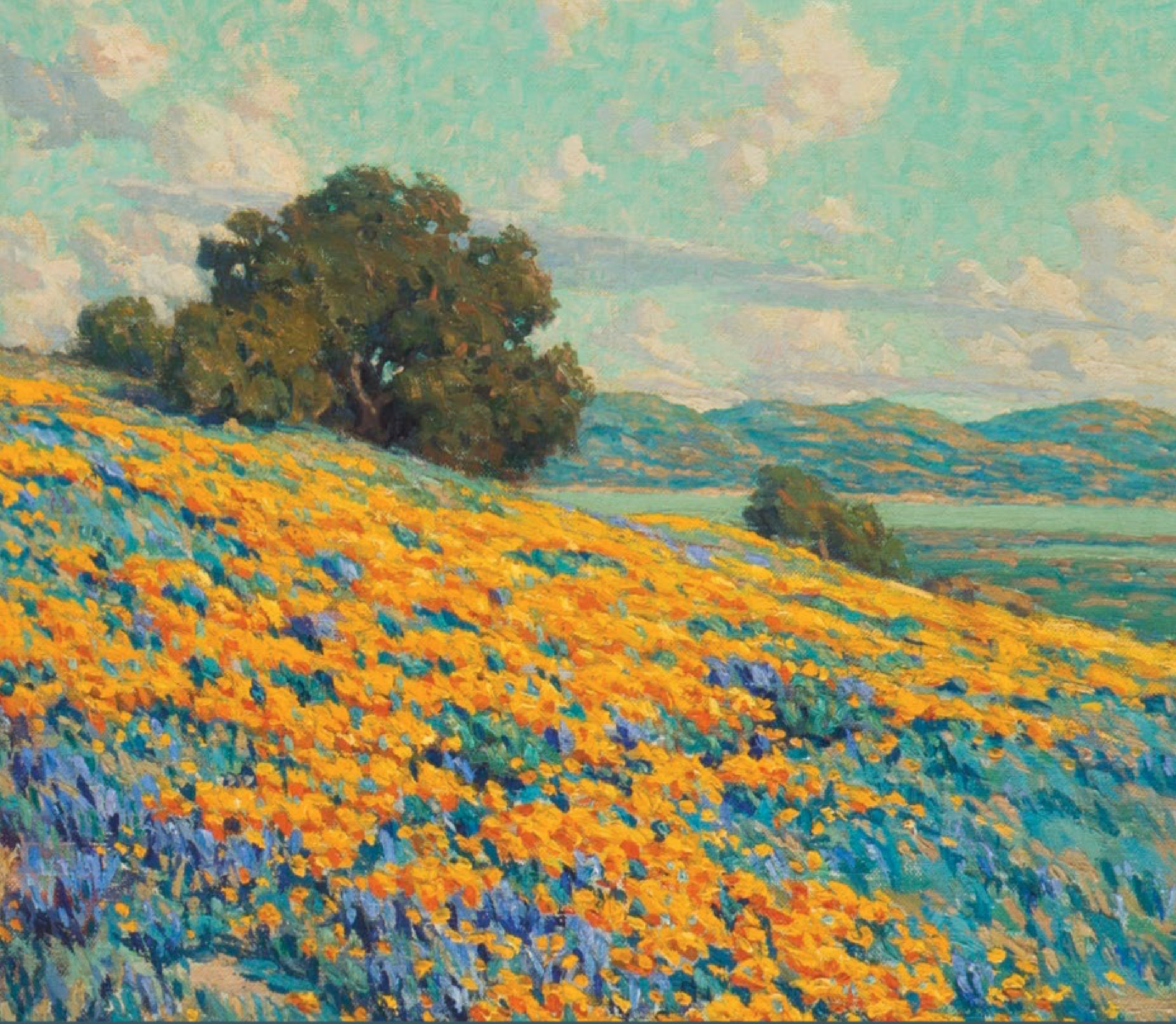
The TAOS SOCIETY OF ARTISTS helped shape the identity of the American Southwest. From left, founders J.H. Sharp, E.L. Blumenschein, "Buck" Dunton, E.I. Couse, Bert Phillips, and O.E. Berninghaus.

Ask about our planned LUNDER RESEARCH CENTER devoted to the TSA.

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ANATOMY OF THE MAGAZINE

Editorial Coverage and Previews of Upcoming Events, Exhibitions and Auctions

American Fine Art Magazine is comprised of many different sections and features, all designed to keep you informed on what's happening in the market for historic American art.

UPCOMING GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

UPCOMING MUSEUM EXHIBITIONS

Insight from top curators about major exhibitions being staged at key American museums.

EVENTS & FAIRS

Previews and reports of major art fairs across the country for you to attend.

AUCTIONS

Previews and Reports of major works coming up for sale at the most important auction houses dealing in historic American Art.



IN ADDITION:

COLLECTOR'S FOCUS

Find out everything the discerning collector needs to know about important and timely segments of the historic American art market.

COLLECTOR HOMES

In each issue you will find a behind-the-scenes look into a coveted collector home.

MARKET REPORTS

Find out what's happening in galleries from New York to California.

EX LIBRIS

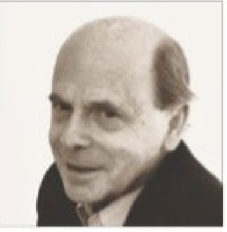
Read about the best books recently published on topics ranging from Hudson River School to modernism to folk art.

James Balestrieri



James Balestrieri is director of J. N. Bartfield Galleries in New York City. Jim has written plays, verse, prose and screenplays. He has degrees from Columbia and Marquette universities, attended the American Film Institute and has an MFA in playwriting from Carnegie Mellon. He has an excellent wife and three enthusiastic children.

Jay E. Cantor



Jay E. Cantor started the American Art Department for Christie's in the late '70s, is on the board of the *Winter Antiques Show*, the Art Committee for The Century Association, the board of directors of The Century Archives Foundation, and recently retired as the chairman of the Collections Committee and a member of the Steering Committee for Friends of American Arts at Yale University. He also served as the founding president of the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

John O'Hern



John O'Hern retired to Santa Fe, New Mexico, after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, in Elmira, New York. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights in *American Art Collector* and *Western Art Collector* magazines.

Francis Smith



The combination of art history studies done at Vassar and an abiding fascination with American culture makes photographer Francis Smith feel right at home shooting for *American Fine Art Magazine*. He is further exploring his love for photography and United States history through a new, independent project titled *America by Another Name*.

Erin e. Rand



Erin E. Rand is a former editor of *American Art Collector*, *Western Art Collector*, *Native American Art* and *American Fine Art Magazine*. She received her MA in Publishing and Writing from Emerson College, where she was a founding editor of MinervaMag.com, and she has a BA in History and International Affairs from Trinity University. She currently resides in Kansas City, Missouri.

Bernard Perlin

(1918–2014)



The Countdown at Cape Canaveral, 1958, casein and tempera on illustration board, 12½ x 31¼ in.



The Divorce, circa 1960, tempera on illustration board, 24¼ x 18 in.



In This



At Questroyal Fine Art:
Edmund C. Tarbell (1862-1938), *Peonies and Iris*, 1926. Oil on canvas, 29⅛ x 24¼ in., inscribed, signed and dated lower right: 'To David Blaney / Tarbell-26'.

ISSUE

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

UPCOMING EVENTS & FAIRS

Previews and reports of all the major art fairs and events taking place across the country.

UPCOMING MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.

UPCOMING AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.

ALSO IN THIS ISSUE:

GETTING THE MOST OUT OF THIS MAGAZINE

- Each category has its own easy-to-find color-coded section. Quickly turn to the section that interests you the most.
- Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.



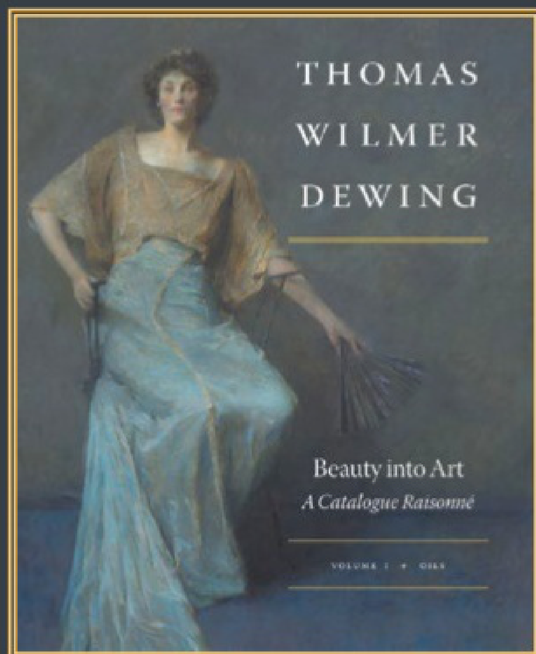








THOMAS WILMER DEWING



Hardcover 2-volume set with slipcase
1056 pages
637 color illustrations
$300.00

Beauty into Art

A Catalogue Raisonné

By Susan A. Hobbs; with Shoshanna Abeles

Best known for his interiors and landscapes featuring beautiful women in artful poses and subtly related color harmonies, Thomas Wilmer Dewing (1851–1938) lived and worked at the forefront of developments in modern American art. His paintings, which navigate a course between the bravura of John Singer Sargent and the attenuated aestheticism of James McNeill Whistler, convey a sensuous beauty that remains uniquely his and that represents an exceptional phase in American painting. Featuring a comprehensive biography and engaging, narrative commentaries, this elegant, 2-volume catalogue raisonné is an essential and much-needed reference. Included here are more than 550 works of art as well as previously unpublished photographs from the artist's own albums; each work is accompanied by a full provenance, exhibition histories, and literature—both published and archival.

Susan A. Hobbs is the director of The Thomas Wilmer Dewing Catalogue Raisonné and former curator of American art at the Smithsonian American Art Museum and the Freer Gallery of Art.

"His works evoke a dream world in which time and logic play no role, which 'gives his art a foretaste of surrealism,' as a well-known art historian suggested. The images demonstrate Dewing's contention that the purpose of the artist is to 'see beautifully.' Feminine beauty became a symbol of culture during the Gilded Age, when the female body was seen as the vehicle for an abstract expression of form, color, and mood. Dewing gave the theme a unique interpretation through enigmatic images that to this day remain open to a variety of interpretations. The artist himself sought in them a particularized version of loveliness that was 'just sour enough to save it.'"

From Thomas Wilmer Dewing: Beauty into Art, "The Life of Thomas Wilmer Dewing"

EXCEPTIONAL ART AND ARCHITECTURAL HISTORY FROM YALE UNIVERSITY PRESS

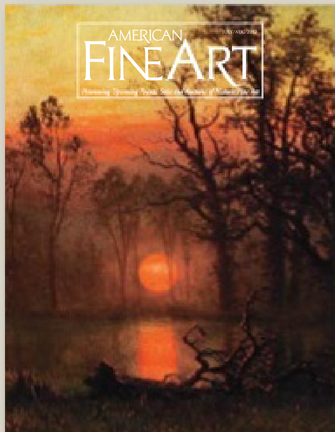
Available at select bookstores and through online booksellers, including www.yalebooks.com.

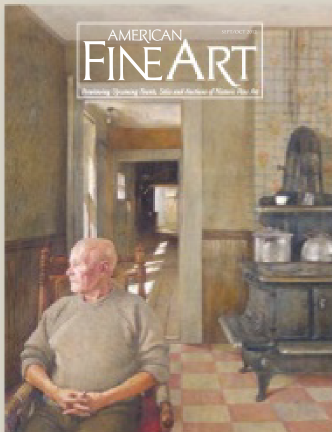


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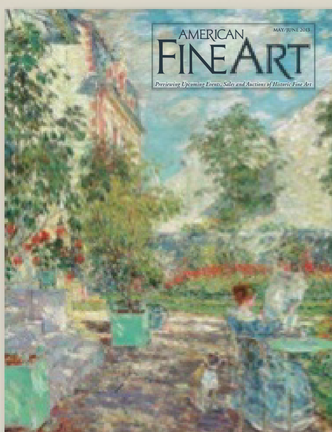
























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WWW.AMERICANFINEARTMAGAZINE.COM

DAVID DIKE FINE ART

Fall Texas Art Auction I November 9, 2019







Clockwise from top left:

Robert O. Preusser (Am. 1919-1992)
Dwarf Dwellings, 1937
oil on Masonite 36 x 38
signed lower left: Preusser 37

Seymour Fogel (Am. 1911-1984)
Untitled, Abstraction, 1951
oil on Masonite 48 x 48
signed lower right: Fogel '51

Jose Arpa (Sp./Am. 1858-1952)
San Antonio Near Calaveras
oil on canvas 18 x 24
signed lower right: Jose Arpa, San Antonio

David Dike Fine Art, Texas Art Auction

Preview and Auction Location: Wildman Art Framing, 1715 Market Center Blvd, Dallas, TX 75207

Preview: October 28 – November 2, 10:00 AM – 5:00 PM and November 4:00 AM – 8:00 PM

Auction: November 9, 2019, Doors open at 10:00 AM; bidding starts at 12:00 noon, C.S.T.

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George Hitchcock

PENNSYLVANIA ACADEMY OF THE FINE ARTS

The Pennsylvania Academy of the Fine Arts has recently announced the addition of 130 historic, modern and contemporary works to its permanent collection of American art. One of the newest acquisitions to the museum is an oil painting by landscape and figurative artist George Hitchcock (1850-1913) titled *The Annunciation*. The piece, which was completed between 1890 and 1909, was gifted to the Pennsylvania Academy of the Fine Arts by the Ball Family in the Philadelphia area. Known for his depictions of annunciation scenes in major exhibitions throughout his career, this particular work appeared more than 100 years ago in a 1909 exhibition at PAFA.

"George Hitchcock was one of the most cosmopolitan and highly regarded artists of his age," says Dr. Anna O. Marley, curator of historical American art at the museum. "I'm particularly happy to welcome this painting back to PAFA more than 100 years after it was last exhibited and to hang it in the same gallery it was hung in 1909 (in PAFA's salon gallery), based on photo documentation housed in PAFA's recently digitized Dorothy and Kenneth Woodcock Archives." ■



George Hitchcock (1850-1913), *The Annunciation*, ca. 1890-1909. Oil on canvas, 65 x 39½ in. Courtesy Pennsylvania Academy of the Fine Arts.

American Art
1850–1980



Arshile Gorky (Armenian/American, 1904-1948)
Untitled, c.1946
Pencil, pastel and wash on paper
18 ¾ x 24 5/16 inches



AMERICAN FINE ART MAGAZINE

SUBSCRIBE TO AMERICA'S NO. 1 MAGAZINE FOR HISTORIC FINE ART

While impressive auction results of historic American paintings and sculpture or an occasional celebrity collector may garner a newspaper headline now and then, there is no magazine, until now, that has offered complete and comprehensive coverage of the upcoming shows and events of this always-fascinating market that is so deeply tied to American history, society and culture.

Previews of Upcoming Shows and Auctions

The historic fine art of America's greatest artists is in big demand and if you are serious about acquiring it, you need to know about it sooner so you can plan your collecting strategies.

When you subscribe to *American Fine Art Magazine* you'll know in advance what major works are coming to market because, every other month, you'll have access to this valuable information when we email you the upcoming issue—up to 10 days before the printed magazine arrives in your mailbox—and before the shows even open.

Inside the Homes of Major Collectors

Our nationally-recognized fine art consultants and award-winning photographers take you inside the homes of the country's top art collectors to give you full access to some never-before-seen collections.



Read Up-To-Date Auction Reports and Analysis

In every issue we'll publish detailed analysis with charts highlighting the results of major shows and auctions so you can track the movement of key works and prices of major artists.

TOP 10 LOTS

FREEMAN'S AUCTIONEERS & APPRAISERS DECEMBER 4, 2011 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
JAMES ABBOTT MCNEILL WHISTLER (1834-1903)	BLUE AND OPAL – THE PHOTOGRAPHER	$150/250,000	$469,000
EDWARD WILLIS REDFIELD (1869-1965)	SPRING	$200/300,000	$241,000
NICOLAI FECHIN (1881-1955)	SEATED FEMALE NUDE	$80/120,000	$145,000
FERN ISABEL KUNS COPPEDGE (1883-1951)	LAMBERTVILLE ACROSS THE DELAWARE, WINTER	$30/50,000	$79,000
MARY ELIZABETH PRICE (1877-1965)	TIGER LILIES	$20/30,000	$79,000
RAE SLOAN BREDIN (1881-1933)	UNDER THE TREE	$70/100,000	$49,000
CHARLES ROSEN (1878-1950)	DELAWARE RIVER VIEW	$40/60,000	$43,000
FRANZ XAVER PETTER (1791-1866)	STILL LIFE WITH ROSES AND TULIPS WITH PARROT IN A BRASS VASE	$15/25,000	$40,000
JOSEPH HENRY SHARP (1859-1953)	OCTOBER SNOW – TAOS VALLEY (FROM MY STUDIO)	$20/30,000	$37,000
DAVID DAVIDOVICH BURLIUK (1882-1967)	FLOWER ABSTRACT	$12/18,000	$37,000

Contributing Editors and Consultant Columnists

Some of the most authoritative fine art experts in the country will contribute regular columns explaining current and future trends to better inform your decision-making.

Who Makes the American Fine Art Market Tick?

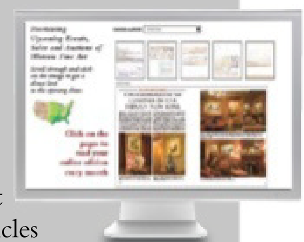
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ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

AUGUST 24-DECEMBER 8

Augusta Savage: Renaissance Woman
PALMER MUSEUM OF ART
University Park, PA
www.palmermuseum.psu.edu

AUGUST 29-SEPTEMBER 1

Baltimore Art, Antique & Jewelry Show
BALTIMORE CONVENTION CENTER
Baltimore, MD
www.baltimoresummershow.com

THROUGH AUGUST 30

Summer Reading: Sand and Beaches
HAWTHORNE FINE ART
New York, NY
www.hawthornefineart.com

SEPTEMBER 1-JULY 31, 2020

A Wildness Distant from Ourselves: Art and Ecology in 19th-Century America
ADDISON GALLERY OF AMERICAN ART
Andover, MA
addison.andover.edu

THROUGH SEPTEMBER 2

Augusta Homer Saint-Gaudens: Stepping Out of the Shadows
SAINT-GAUDENS NATIONAL HISTORIC SITE
Cornish, NH
www.sgnhs.org

THROUGH SEPTEMBER 6

Summer Exhibition
DEBRA FORCE FINE ART
New York, NY
www.debraforce.com

THROUGH SEPTEMBER 8

The Color of the Moon: Lunar Painting in American Art
MICHENER ART MUSEUM
Doylestown, PA
www.michenerartmuseum.org

THROUGH SEPTEMBER 8

Women of the WPA
GEORGIA MUSEUM OF ART
Athens, GA
www.georgiamuseum.org

SEPTEMBER 10-OCTOBER 25

N.C. Wyeth: Storyteller
MENCONI + SCHOELKOPF
New York, NY
www.msfineart.com

SEPTEMBER 14-OCTOBER 31

On View in Cornish: American Art at the Picture Gallery, 1948-2019
SAINT-GAUDENS NATIONAL HISTORIC SITE
Cornish, NH
www.sgnhs.org

SEPT. 14-FEB. 2, 2020

Something Over Something Else
HIGH MUSEUM OF ART
Atlanta, GA
www.high.org

THROUGH SEPTEMBER 15

Frank Stella: Selections from the Permanent Collection
LOS ANGELES COUNTY MUSEUM OF ART
Los Angeles, CA
www.lacma.org

BOSTON INTERNATIONAL FINE ART SHOW

BOSTON CENTER FOR THE ARTS
WWW.FINEARTBOSTON.COM

OCT 24 — Gala Preview, 5:30-8:30 p.m.

OCT 25 — EMERGE Launch, 1-8 p.m.

OCT 26 — Panel Discussion - "Living with Art," moderated by Joshua Rose, 2-3 p.m.

OCT 26 — Special Guest Speaker - Peter Hastings Falk, "An Insider's View on Valuing Art", 3-4 p.m.

OCT 27 — Special Guest Speaker and Book Signing - Eve. M. Kahn, 2-3 p.m.



THE 2018 BOSTON INTERNATIONAL FINE ART SHOW. COURTESY ROBERT FOUR.

THROUGH SEPTEMBER 15
Play Ball! Baseball at the DIA
DETROIT INSTITUTE OF ARTS
Detroit, MI, www.dia.org

SEPTEMBER 16-OCTOBER 25
Fifty Years of American Art
DEBRA FORCE FINE ART
New York, NY
www.debraforce.com

SEPTEMBER 20-OCTOBER 25
The Dean
WOLFS GALLERY
Cleveland, OH
www.wolfsgallery.com

SEPT. 28-JAN. 5, 2020
Impressionism to Modernism: The Lenfest Collection of American Art
MICHENER ART MUSEUM
Doylestown, PA
www.michenerartmuseum.org

SEPT. 29-JAN. 19, 2020
Generations: A History of Black Abstract Art
BALTIMORE MUSEUM OF ART
Baltimore, MD
www.artbma.org

SEPT. 29-JAN. 26, 2020
The Touch of Color: Pastels at the National Gallery of Art
NATIONAL GALLERY OF ART
Washington, DC
www.nga.gov

OCTOBER 1-DECEMBER 31
Important American Paintings XX: Truth
QUESTROYAL FINE ART
New York, NY
www.questroyalfineart.com

OCTOBER 3-6
The San Francisco Fall Art & Antiques Show
FESTIVAL PAVILION, FORT MASON CENTER FOR ARTS & CULTURE
San Francisco, CA
www.sffas.org

THROUGH OCTOBER 6
The Expansion of Cubism, 1911-1920
PORTLAND MUSEUM OF ART
Portland, ME
www.portlandmuseum.org

OCTOBER 10-13
Texas Contemporary
GEORGE R. BROWN CONVENTION CENTER
Houston, TX
www.txcontemporary.com

OCT. 12 - FEB. 9, 2020
James Tissot: Fashion & Faith
LEGION OF HONOR
San Francisco, CA
legionofhonor.famsf.org

THROUGH OCTOBER 13
Paintings from the Palouse: The Art of Andrew L. Hofmeister (1913-2007)
CASCADIA ART MUSEUM
Edmonds, WA
www.cascadiaartmuseum.org

THROUGH OCTOBER 13
Rembrandt to Picasso: Five Centuries of European Works on Paper
BROOKLYN MUSEUM
June 21–October 13, 2019
www.brooklynmuseum.org

OCTOBER 23-27
Fine Art Print Fair 2019
JAVITS CENTER
New York, NY
www.printfair.com

THROUGH OCTOBER 27
Abstract Climates: Helen Frankenthaler in Provincetown
PARRISH ART MUSEUM
Water Mill, NY
www.parrishart.org

NOVEMBER 1-APRIL 5, 2020
Waterscape: Picturesque Views of Hampton Roads
CHRYSLER MUSEUM OF ART
Norfolk, VA
www.chrysler.org



AUCTIONS AT A GLANCE

SEPT. 13	**Brunk Auctions' Emporium Auction:** Asheville, NC
SEPT. 13-14	**Jackson Hole Art Auction:** Jackson, WY
SEPT. 14	**Brunk Auctions' Premier Auction:** Asheville, NC
SEPT. 17	**Sotheby's American Art:** New York, NY
SEPT. 27	**Skinner Inc.'s American & European Works of Art:** Boston, MA
SEPT. 28	**Cottone Auctions' Fine Art & Antiques:** Geneseo, NY
OCT. 2019	**Christie's The Collection of Lee Bouvier Radziwill Auction:** New York, NY
OCT. 8	**Swann Auction Galleries' African-American Fine Art:** New York, NY
OCT. 17	**Hindman's American and European Art:** Chicago, IL
OCT. 24	**Shannon's Fine Art Auction:** Milford, CT
NOV. 2019	**Bonhams' American Art:** New York, NY
NOV. 3	**John Moran Auctioneers' California & American Fine Art:** Monrovia, CA
NOV. 9	**David Dike Fine Art's Fall Texas Art Auction:** Dallas, TX
DEC. 8	**Freeman's American Art & Pennsylvania Impressionists:** Philadelphia, PA

THROUGH NOVEMBER 3
Thomas Cole's Refrain: The Paintings of Catskill Creek
THOMAS COLE NATIONAL HISTORIC SITE
Catskill, NY
www.thomascole.org

NOVEMBER 9-DECEMBER 7
From Taos and Beyond: The Art and Odyssey of Hans Paap
NEDRA MATTEUCCI GALLERIES
Santa Fe, NM, www.matteucci.com

NOV. 9-MARCH 15, 2020
Soul of a Nation: Art in the Age of Black Power
DE YOUNG MUSEUM
San Francisco, CA
deyoung.famsf.org

= Event
= Gallery
= Museum
= Sponsored by AFAM

In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Alyssa Tidwell, to discuss how your event can be included in this calendar at **(480) 374-2186** or **atidwell@americanfineartmagazine.com**.

William J. Glackens

PENNSYLVANIA ACADEMY OF THE FINE ARTS



William J. Glackens (1870-1938), page featuring a study for *The Soda Fountain* from *Sketchbook*. Pastel and charcoal on paper, 13½ x 10½ in. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia, PA. Donated by Susan Corn Conway in honor of William Glackens ("WG") and his son Ira, who preserved his father's archive and collection.

As part of the recent inclusion of 130 historic, modern and contemporary works to its permanent collection of American art, the Pennsylvania Academy of the Fine Arts in Philadelphia has added a cache of artwork by William J. Glackens. "The museum is thrilled with these new additions to the permanent collection, which illustrate our relationships with both patrons and artists," says Brooke Davis Anderson, Edna S. Tuttleman Director of the museum.

One of the Glackens pieces is a pastel and charcoal work in progress for his painting *The Soda Fountain*, which comes from an important sketchbook of the artist's work that was donated to PAFA. The study reveals the beginnings of a more fully realized work, with subjects sitting at a soda parlor blocked into the foreground and the application of the first few layers of value.

"I'm delighted to add this sketchbook by Glackens for his important painting in our collection, *The Soda Fountain*," says Anna O. Marley, curator of historical American art at PAFA. "It reveals the artist's working process in a way that will be fascinating for both the public and our students." ■

ART MARKET UPDATES



A wide shot of the new Hudson River Skywalk. Courtesy the New York State Bridge Authority.

Hudson River Skywalk

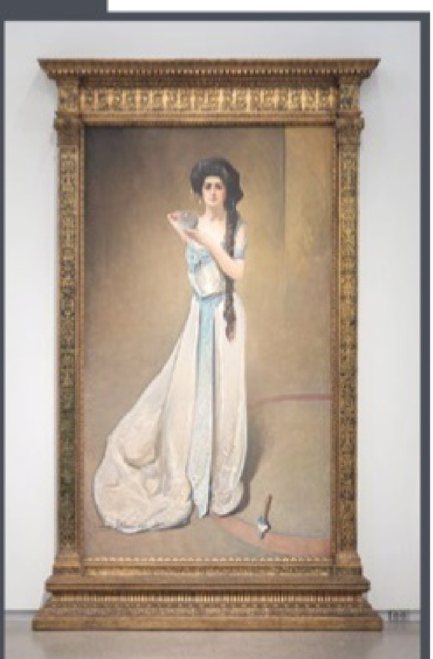
A scenic walkway connecting two historic New York landmarks, Thomas Cole National Historic Site and Frederic Church's Olana State Historic Site, has recently opened this summer. The Hudson River Skywalk offers sweeping views of the Hudson River Valley and the Catskill Mountains and serves as a bridge between these two master artists' homes and studios. The Thomas Cole National Historic Site is an iconic spot, marking the formation of the Hudson River School art movement, and Frederic Church's Olana State Historic Site allows art aficionados the opportunity to explore the home and life of one of the most pivotal figures of the Hudson River School.



The grand opening of the Hudson River Skywalk was a momentous event. Courtesy Olana Partnership.

A major portrait restored

A portrait of Katherine Duer Mackay by John White Alexander was recently restored by Preservation Arts in Oakland, California. Never before conserved, the painting and frame shine as they did when created in 1906 for installation in the Mackay's famed mansion she shared with her first husband Clarence Mackay. The couple inherited a fortune worth $13 billion in today's dollars from Clarence's father in 1902. Named Harbor Hill, the house was built on a 648-acre estate given to the couple as a wedding gift.



An installation shot of John White Alexander's portrait of Katherine Duer Mackay. Photo by Lee Pfalmer. Image courtesy W. M. Keck Museum and The Lilley Museum of Art, University of Nevada Reno.

Washington's war tent

Among His Troops: Washington's War Tent in a Newly Discovered Watercolor, a publication newly released by the Museum of the American Revolution, provides a rare eyewitness view into the Revolutionary War. The book, written by the museum's curatorial team, explores the museum's May 2017 discovery of a watercolor painting featuring the only known depiction of General George Washington's headquarters tent in the field. This same tent is presented in all its historic drama at the Museum of the American Revolution.



A close-up of the watercolor depicting Washington's tent at Verplanck's Point. Courtesy Museum of the American Revolution.



Philip Guston (1913-1980), *Painting, Smoking, Eating*, 1973. Oil on canvas, 77½ x 103½ in. Stedelijk Museum, Amsterdam. © The Estate of Philip Guston.

Philip Guston retrospective

A selection of approximately 125 paintings and 70 drawings from some 40 public and private collections featuring well-known and rarely seen works by Philip Guston will be on view as part of a retrospective for the revered modern painter. Highlights from the exhibition include paintings from the 1930s that have never been on public view, the largest reunion of paintings from his groundbreaking Marlborough Gallery show in 1970, and much more. The show will go on a multi-year international tour beginning with the National Gallery of Art through September 13, finishing with the Museum of Fine Arts, Boston on October 17, 2021.

Souls Grown Deep

An exhibition running until September 2 at the Philadelphia Museum of Art celebrates the recent acquisition of 24 works from the Souls Grown Deep Foundation. Titled *Souls Grown Deep: Artists of the African American South*, the exhibition includes paintings, sculptures and quilts—some of which include large-scale sculptures and reliefs by Thornton Dial, assemblages by Lonnie Holley, Ronald Lockett, Hawkins Bolden and Bessie Harvey, and a selection of multi-colored quilts made by several generations of women from Gee's Bend, Alabama, and the nearby towns of Rehoboth and Alberta.



Joseph Cornell (1903-1972), *Homage to Juan Gris*, 1953-54. Box construction: wood, cut paper and found objects, 18½ x 12½ x 4⅝ in. © Visual Artists and Galleries Assoc., Inc. (VAGA), New York. Purchased with the John D. McIlhenny Fund, 1976. Courtesy Philadelphia Museum of Art, 2019.

Abstraction on a massive scale

Mural: Jackson Pollock | Katharina Grosse at the Museum of Fine Arts, Boston, showcases the largest painting Jackson Pollock ever made, *Mural* (1943) alongside a newly commissioned large-scale work by contemporary German painter Katharina Grosse. At nearly 20 feet wide and eight feet tall, Pollock's *Mural* is recognized as one of the pivotal achievements of his career, with bold, rhythmic brushstrokes and the beginnings of the artist's signature drip technique. Since the late 1990s, Grosse has used an industrial paint-sprayer to apply swaths of color to a variety of surfaces to produce fascinating works. Pairing these two artists' work side by side allows viewers to explore how they transformed painting through their innovative styles and techniques. The exhibition runs through February 23, 2020.

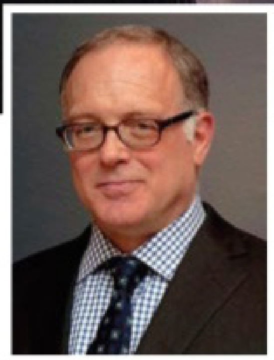


Jackson Pollock (1912-1956), *Mural* (detail), 1943. Oil and casein on canvas. The University of Iowa Museum of Art, gift of Peggy Guggenheim, 1959.6. © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

WHAT WE'RE HEARING FROM GALLERIES, AUCTION HOUSES AND MUSEUMS ACROSS THE COUNTRY



Questroyal Fine Art in New York City specializes in 19th- and 20th-century American art.



LOUIS M. SALERNO

Owner
Questroyal Fine Art

Nineteenth- and early-20th-century American paintings remain off their pre-recession highs. However, commencing in 2018 to the present, there has been a marked improvement in both interest and in acquisitions of certain genres. Our annual Hudson River School show was well-attended and total sales were nearly on par with prior peak years. The mid-level works ($50,000 to $250,000) were sought after, and the lower priced examples found buyers. Interest in the over $300,000 price range was tepid primarily because many older collectors did not feel the need to improve collections built over several decades, while newer buyers are not yet confident enough to make expensive acquisitions.

Modern works continue to be the most appealing, with Burchfield, Hartley and Avery commanding the most attention. These works have the advantage of integrating well with the décor of most modern homes, and that certainly contributes to demand. Burchfield's work is especially compelling because it is uniquely imaginative and modern while retaining its fidelity to form. This enables his work to appeal to both traditional and modern collectors. Hartley and Avery are the most highly regarded of the modernists, and their work has recently been offered in the major post-war auctions, which has resulted in significantly increased recognition and valuations.

Henry Martin Gasser and Eric Sloane are both brilliant artists with extraordinary credentials, yet their work is still substantially undervalued. Gasser's work can be found in over 60 museums, including the Metropolitan Museum of Art and the Smithsonian American Art Museum. He was a superb watercolorist, and his works have a mid-20th-century urban authenticity that collectors are especially fond of. Sloane's views of classic New England farms perfectly communicate the wholesomeness of a fading rural America. His work celebrates the virtues to be discovered in an art that is rooted in simplicity and necessity.

QUESTROYAL FINE ART
903 Park Avenue, Third Floor
New York, NY 10075
www.questroyalfineart.com

William Louis Sonntag

PALMER MUSEUM OF ART



William Louis Sonntag (1822-1900), *Autumn Landscape*, oil on canvas, 35 x 51½ in. Gifted by Hilary Vesell in memory of Elliot Vesell, founding chair of Pharmacology of the Penn State Milton S. Hershey Medical Center.

A major work by William Louis Sonntag was recently gifted to the Palmer Museum of Art at Penn State. The painting, *Autumn Landscape*, 1864, features a striking color palette, intricate brushwork and subtle light, offering a sense of tranquility and respite during the volatile Civil War years.

"We are honored to add this major painting by a key figure in the Hudson River School to our collection of American art," says Erin M. Coe, director of the Palmer Museum of Art. "Visitors from across Pennsylvania and beyond can experience this extraordinary gift, which greatly enhances our collection of 19^{th}-century American landscape paintings."

Autumn Landscape was given to the museum by Hilary Peery Vesell in honor of her late father Dr. Elliot Vesell, who served for 32 years as the founding chair of pharmacology at the Milton S. Hershey Medical Center and 22 years as assistant dean of graduate studies at the Penn State College of Medicine. He was recognized as an Evan Pugh Professor, the university's highest honor, and later a professor emeritus.

Dr. Vesell also edited several books and was a scholar of American art. His first publication on American art was written the summer between graduating from Harvard College and starting Harvard Medical School. He wrote the introduction to the *Life and Works of Thomas Cole*, published by Harvard University Press. ■

MUSEUM NEWS

DENVER ART MUSEUM

www.denverartmuseum.org



Winslow Homer (1836-1910) *Undertow*, 1886. Oil on canvas, 29 13/16 x 47 5/8 in. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. Acquired by Sterling and Francine Clark, 1924 1955.4. Courtesy clarkart.edu.

A major touring exhibition will begin at the Denver Art Museum this spring that interweaves the legacies of Winslow Homer and Frederic Remington. The master artists, who were born and died in close proximity to each other—Homer from 1836 to 1910 and Remington from 1861 to 1909—shared many connections in their themes and techniques. *Natural Forces: Winslow Homer and Frederic Remington* will highlight these connections through 60 eminent works that capture the American spirit at the turn of the late 19th and early 20th centuries.

PARRISH ART MUSEUM

www.parrishart.org

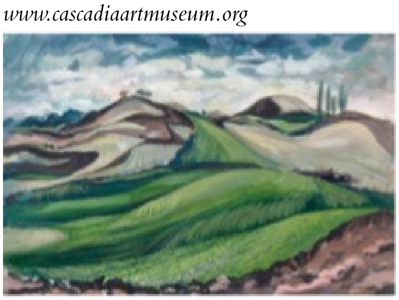


Helen Frankenthaler (1928-2011), *Provincetown Window*, 1963-64. Acrylic on canvas, 82 3/8 x 81 7/8 inches. Collection of Josh and Beth Friedman. © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York. Photo by Tim Pyle, Light Blue Studio. Courtesy Helen Frankenthaler Foundation, New York.

Abstract Climates: Helen Frankenthaler in Provincetown features examples of abstract expressionist Helen Frankenthaler's work created during summers in the Massachusetts coastal town, providing insight into how those summers impacted her growth as a painter. The exhibition, showcasing works from 1950 to 1971, will be on view at the Parrish Art Museum in Water Mill, New York, through October 27.

CASCADIA ART MUSEUM

www.cascadiaartmuseum.org



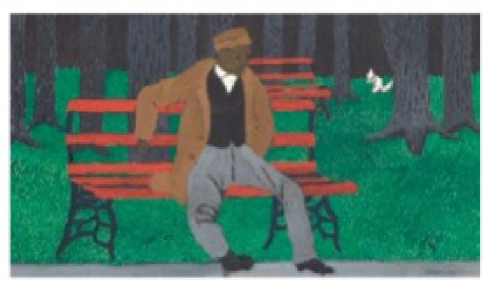
Andrew L. Hofmeister (1913-2007), *Palouse Hills*, ca. 1952. Gouache. The Hofmeister Studio Collection.

The artwork of Andrew L. Hofmeister, an instructor at Washington State University, will be displayed in an exhibition at Cascadia Art Museum in Edmonds, Washington. The exhibition, which runs until October 13, will feature a selection of Hofmeister's paintings across half a century—from the 1940s to the 1990s, loaned from the artist's personal studio collection.

PHILADELPHIA MUSEUM OF ART

www.philamuseum.org

An exhibition set to run for more than a decade at the Philadelphia Museum of Art, *Horace Pippin: From War to Peace,* gives visitors the chance to view the social, political and profoundly personal works of Horace Pippin. After being injured while serving in World War I, Pippin turned to painting as a process of solace and healing, establishing a name for himself as a respected artist in the 20th century.

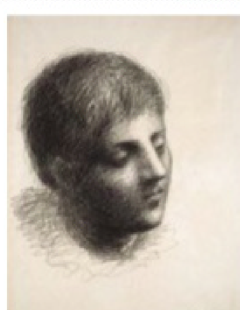


Horace Pippin (1888-1946), *The Park Bench*, 1946. Oil on canvas, 13 x 18 in. Bequest of Daniel W. Dietrich II, 2016.

BROOKLYN MUSEUM

www.brooklynmuseum.org

Pablo Picasso (1881-1973), *Head of a Young Man (Tête de jeune homme)*, 1923. Grease crayon on pink Michallet laid paper, 24½ x 18 5/8 in. Brooklyn Museum; Carll H. de Silver Fund, 39.18. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



An exhibition running through October 13 at New York's Brooklyn Museum titled *Rembrandt to Picasso: Five Centuries of European Works on Paper* highlights more than 100 European drawings and prints from the museum's collection. Many of these works are on view for the first time in decades and include master artists like Berthe Morisot, Pablo Picasso, Edgar Degas, Édouard Manet, Vincent van Gogh and others.

DETROIT INSTITUTE OF ARTS

www.dia.org



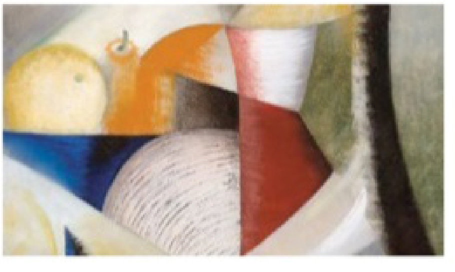
William Morris Hunt (1824-1879), *The Ball Players*, 1871. Oil on canvas. Detroit Institute of Arts.

The classic American pastime of baseball is enjoyed in an exhibition at the Detroit Institute of Arts, exploring the rich history and nostalgia of the sport from its roots in the 1870s all the way to modern day. Highlighted in *Play Ball! Baseball at the DIA* are sections on two championship teams, the 1887 Detroit Wolverines and the 1984 Detroit Tigers, and a large selection of rare baseball cards, including cabinet cards from the 1880s, trade cards published by tobacco manufacturers in the early 1900s, cards distributed with gum from the 1930s to 1992, and examples of more recent cards. The show runs through September 15.

PORTLAND MUSEUM OF ART

www.portlandmuseum.org

The Expansion of Cubism, 1911-1920 at the Portland Museum of Art in Maine showcases paintings, sculpture and works on paper by pioneering cubist artists like Fernand Léger, Marie Laurencin, Jean Metzinger and Max Weber. The exhibition takes a closer look at the passionate intellectual and artistic exchanges that helped define this prominent modern art style and will be on view until October 6.



Marthe Donas (1885-1967), *Still Life with Fruit*, (detail), ca. 1918-1919. Oil on canvas, 16 x 24 in. Yale University Art Gallery. Gift of Collection Société Anonyme. © The Marthe Donas Foundation.



LOS ANGELES COUNTY MUSEUM OF ART

www.lacma.org

A key figure in the development of modern art, Frank Stella (born 1936) has pushed the boundaries of artistic movements like abstract expressionism and helped usher in minimalism through his experimentation of new forms, materials and techniques. A selection of works by Stella, many of which have not been on public view in over 30 years, will be on view at the Los Angeles County Museum of Art in *Frank Stella: Selections from the Permanent Collection*, running through September 15.

Frank Stella (b. 1936), *WHOM (single)*, 1967. Los Angeles County Museum of Art, Gift of Robert H. Halff through the Modern and Contemporary Art Council, © 2019 Frank Stella/Artists Rights Society (ARS) New York. Photo © Museum Associates/LACMA.

BALTIMORE MUSEUM OF ART

www.artbma.org



Jack Whitten (1939-2018), *Zen Master*, 1968. Oil on canvas, 63¼ x 86 in. The Joyner / Giuffrida Collection, S&S112.

Generations: A History of Black Abstract Art at the Baltimore Museum of Art presents an exhibition that captures the significant contributions that black artists have made to the development of abstraction from the 1940s to the present. The show, on view September 29 through January 19, 2020, explores the ways in which abstract art has been an outlet for creative experimentation, personal exploration and empowerment for these artists. Featuring nearly 80 paintings, sculptures and mixed-media installations, *Generations* showcases the work of Kevin Beasley, Mark Bradford, Jennie C. Jones, Norman Lewis, Lorna Simpson, Alma W. Thomas, Sam Gilliam and more.

HIGH MUSEUM OF ART

www.high.org



Romare Bearden (1911-1988), *Profile/Part II, The Thirties: Artist with Painting and Model*, 1981. Collage on fiberboard. High Museum of Art, Atlanta. 2014. 66.

An upcoming exhibition at the High Museum of Art in Atlanta, Georgia, showcases dozens of works from esteemed African American figure and landscape painter Romare Bearden's *Profile* series. This show marks the first time the more than 30 collages have been brought together since the series' debut almost 40 years ago, and also aims to recreate the experience of its original presentations in 1978 and 1981. *Something Over Something Else* runs from September 14 to February 2, 2020.

PALMER MUSEUM OF ART

www.palmermuseum.psu.edu



Augusta Savage (1892-1962), *Portrait of John Henry*, ca. 1940. Patinated plaster, 6⅝ x 3½ x 4¾ inches. Museum of Fine Arts, Boston, The John Axelrod Collection–Frank B. Bemis Fund, Charles H. Bayley Fund, and The Heritage Fund for a Diverse Collection, 2011.1813.

The work of renowned artist Augusta Savage, primarily known for her work in sculpture, is showcased in an exhibition at the Palmer Museum of Art from August 24 to December 8. Featuring nearly 80 works in total, including sculptures, paintings, works on paper and archival materials, *Augusta Savage: Renaissance Woman* takes a closer look at the Harlem Renaissance artist's contributions to the art world and cultural history through the lens of her role as an artist and an activist.

DE YOUNG MUSEUM

deyoung.famsf.org

Soul of a Nation: Art in the Age of Black Power, the internationally recognized traveling exhibition, comes to the de Young museum in San Francisco this fall. The show, organized by Tate Modern in London, honors the art of African American artists working from 1963 to 1983, a crucial period of time in American history. With more than 150 works on display by more than 60 artists, the exhibition explores the purpose of art and the role of the artist in society. *Soul of a Nation* will be at the de Young museum from November 9 to March 15, 2020.

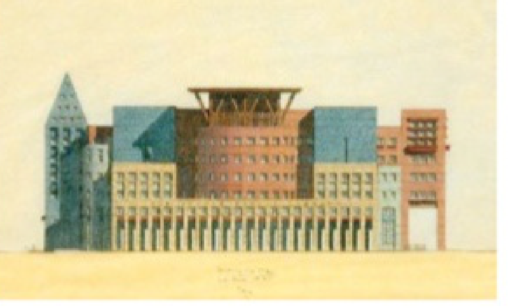


Romare Bearden (1911-1988), *The Dove*, 1964. Cut-and-pasted printed paper, gouache, pencil, and colored pencil on board, 13⅜ x 18¾ in. Blanchette Hooker Rockefeller Fund Object number 377.1971. © 2019 Romare Bearden Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY / Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

PRINCETON UNIVERSITY ART MUSEUM

artmuseum.princeton.edu

The Princeton University Art Museum in New Jersey recently acquired a significant group of drawings by renowned architect and designer Michael Graves. Nearly 5,000 drawings will be added to the museum's collection. They come directly from Graves' estate and span the entire range of the artist's subject matter and design approaches. All of the drawings are in Grave's own hand, executed in pen, ink, charcoal, graphite, colored pencil, watercolor and pastel.



Michael Graves (1934-2015), *Denver Central Library, South Facade,* 1993. Graphite and colored pencil on tracing paper, 15.9 x 27 in. All artwork © Estate of Michael Graves.

ROSE ART MUSEUM

www.brandeis.edu/rose



Cy Twombly (1928-2011), *Untitled,* 1971. Lithograph, 21⅝ x 29½ in. Courtesy the Rose Art Museum. 1971.789. Museum purchase with funds provided by Donors and the National Endowment for the Arts. Charles Mayer Photography.

On view through January 5, 2020, *Into Form: Selections from the Rose Collection, 1957-2018* draws from the postwar collection of the Rose Art Museum in Waltham, Massachusetts, in an exhibition that brings together 34 unique works created by a multi-generational group of artists, examining diversity and challenging rigid notions of representation. The show, which includes many examples organic and geometric abstract artwork, explores the ways in which artists from the mid-20th century to present day have aspired to break boundaries.

LEGION OF HONOR

legionofhonor.famsf.org



James Tissot (1836-1902), *Ple départ de l'enfant prodigue*,1863. Oil on canvas. Musée des Beaux-Arts de la Ville de Paris, Petit Palais. Courtesy the Fine Arts Museums of San Francisco.

An exhibition at the Fine Arts Museums of San Francisco's Legion of Honor showcases the work of James Tissot, one of the most celebrated French artists of the 19th century, although lesser known than many of his contemporaries today. *James Tissot: Fashion & Faith,* running October 12 to February 9, 2020, presents new scholarship on the artist's oeuvre, technique and life, with an in-depth reassessment of the artist through a modern day, 21st-century lens. Coordinated by the Fine Arts Museums of San Francisco and the Musées d'Orsay et de l'Orangerie in Paris, the show will include about 60 paintings by Tissot, as well as drawings, prints, photographs and cloisonné enamels. ■



People & Places

The Art of the Americas Wing at the Museum of Fine Arts, Boston. © Museum of Fine Arts, Boston.

Ethan Lasser has been appointed chair for Art of the Americas at the Museum of Fine Arts, Boston. Lasser will oversee the MFA's world-class collection of paintings, sculpture and decorative arts created throughout North, Central and South America over a 3,000-year timespan. In addition, **Layla Bermeo** has been named MFA Boston's new Kristin and Roger Servison Associate Curator of Paintings, Art of the Americas… The Dallas Museum of Art has named **Sue Canterbury** its new Pauline Gill Sullivan Curator of American Art…**James R. Wehn**, has been named the Van Vleck Curator of Works on Paper at the Chazen Museum of Art at the University of Wisconsin-Madison. His responsibilities include overseeing the study, conservation and exhibition of the Chazen's collection of prints, drawings and photographs…**Paul R. Provost** has been selected as CEO of the Art Bridges Foundation, having previously served as curator of paintings, drawings and sculpture at the New-York Historical Society before joining the staff at Christie's in New York…The **New Museum** in New York City has announced plans for its second building, designed by OMA/ Shohei Shigematsu and Rem Koolhaas in collaboration with Cooper Robertson. The design will replace the museum's 50,000-square-foot adjacent property with a new seven-story, 60,000-square-foot building that includes three floors of galleries. This doubles the museum's exhibition space, along with additional space for the museum's many community and education programs…Two independent auction brands, **Rago** in Lambertville, New Jersey, and **Wright** in Chicago and New York have announced the merger of their business operations. Both houses will continue to operate under their individual names while sharing technology, expertise and marketing efforts…The **Delaware Art Museum** has added six new members to its board. The new trustees—**Barak A. Bassman**, **Joan Bernard**, **Stephanie Hoopes**, **Sandra K. James**, **Mattie Moore** and **Christine Moritz**—will bring a diversity of experience and insight as the board works toward building collections and programs at the museum… **Christian Rattemeyer** is the new director of the SculptureCenter in Long Island City, New York, assuming his responsibilities on November 1. Rattemeyer comes to the contemporary arts space from the Museum of Modern Art, where he served as associate curator in the department of drawings and prints. He succeeds **Mary Ceruti**, who stepped down to become the executive director of the Walker Art Center in Minneapolis…The J. Paul Getty Trust in Los Angeles has appointed **Joan Weinstein** the new director of its Getty Foundation, which focuses on making grants in the field of visual arts. Weinstein, who joined the Getty in 1994, is currently serving as acting director. The J. Paul Getty Trust also announced that **Mary Schmidt Campbell**, president of Spelman College in Atlanta, has joined the board of trustees…Frederik Meijer Gardens & Sculpture Park has announced the hiring of **Jochen Wierich** as its new curator of sculpture and sculpture exhibitions. Wierich comes to Meijer Gardens with extensive curatorial experience, having coordinated and directed exhibitions at Cheekwood Botanical Garden & Museum of Art in Nashville, Tennessee, as well as the Mississippi Museum of Art and the Northwest Museum of Arts & Culture in Spokane, Washington.



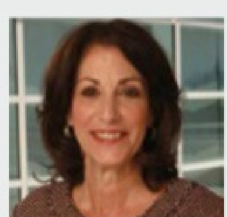
Sue Canterbury, Dallas Museum of Art



Paul R. Provost, Art Bridges Foundation



Christian Rattemeyer, SculptureCenter



Joan Weinstein, Getty Foundation



JACKSON HOLE
FINE ART FAIR | WESTERN • WILDLIFE & CONTEMPORARY

SEPTEMBER 12-15, 2019
Snow King Sports and Events Center

Thursday, September 12
VIP Opening "Sneak Peak"

2019 Lifetime Achievement Awardee: the late **John Nieto**

2019 Art Collector of the Year: **Anne Phillips**

Friday, September 13
2019 Contemporary Artist of the Year: **Paul Villinski**

Meet Featured Artists **Barbara Van Cleve, Larry Pirnie, Sarah Winkler**

Saturday, September 14
2019 Photographer of the Year: **Jeremy Kidd**

2019 Sculptor of the Year: **Bart Walter**

Meet Featured artist **Donald Martiny**

Panel Discussion: A Walk on the Wild Side: Exploring the Natural World in Modern and Contemporary Art

Harvest Moon Art Benefit – "Bid for a Claws" Charity Auction
Benefits **National Museum of Wildlife Art**

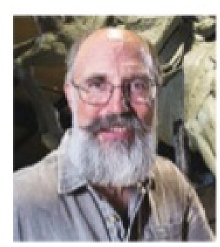
Plus, The Magical World of M.C. Escher, The Maynard Dixon Museum comes to Jackson, the **Transcendental Painting Group**, **ArtKids@Jackson Hole**, and others.


John Nieto


Anne Phillips


Paul Villinski


Jeremy Kidd


Bart Walter

Institutional Partners

National Museum of Wildlife Art

Western Visions National Museum of Wildlife Art

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917 Fine Arts, Miami Beach, FL

Abend Gallery, Denver, CO

Addison Rowe Fine Art, Santa Fe, NM

Andrew Smith Gallery, Tucson, AZ

Bill Hester Fine Art, Santa Fe, NM

Bonhams, Los Angeles, CA

Calabi Gallery, Santa Rosa, CA

Childs Gallery, Boston, MA

Diehl Gallery, Jackson, WY

Elizabeth Gordon Gallery, Santa Barbara, CA

Faust II, Santa Fe, NM

Gail Severn Gallery, Ketchum, ID

Gallery 1261, Denver, CO

Gary Snyder Fine Art, New York, NY

GF Contemporary, Santa Fe, NM

Green River Stone Company, Logan, UT

HG Contemporary Art, Flushing, NY

ILIAD, New York, NY

Imago Galleries, Palm Dessert, CA

J Klein Gallery,Scottsdale, AZ

James Compton Gallery, Santa Fe, NM

K Contemporary, Denver, CO

Kiechel Fine Art, Lincoln, NE

L.A. Design, Missoula, MT

Legend Nano Gallery, Carlsbad, CA

Mai Wyn Fine Art, Denver, CO

Mark Sublette Medicine Man Gallery, Tucson, AZ

Matthew Rowe Fine Art, Santa Fe, NM

The Maynard Dixon Museum, Tucson, AZ

Melissa Morgan Fine Art, Palm Dessert, CA

Mike Clark Fine Art, Billings, MT

Nieto Fine Art, Rockwall, TX

Patricia Qualls Contemporary Art, Carmel Valley, CA

Peace Waters Collective, San Diego, CA

Prescott Gallery & Sculpture Garden, Santa Fe, NM

Redfern Gallery, Laguna Beach, CA

Rehs Contemporary Galleries, Inc., New York, NY

Seagrave Gallery, Santa Cruz, CA

Steidel Contemporary, Lake Worth, FL

Stevens Fine Art, Phoenix, AZ

Studio Greytak, Missoula, MT

T.H. Brennen Fine Art, Scottsdale, AZ

Tayloe Piggott Gallery, Jackson, WY

The Directed Art Modern, Miami, FL

Thomas Paul Fine Art, West Holywood, CA

Timothy Yarger Fine Art, Los Angeles, CA

Waddell Gallery, Scottsdale, AZ

Walker Fine Art, LTD, New York, NY

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SHORE BIRDS I

By Jay E. Cantor



Childe Hassam (1859-1935), *Summer Evening*, 1886. Oil on canvas, 12 1/8 x 20 3/8 in.
Florence Griswold Museum, Gift of The Hartford Steam Boiler Inspection and Insurance Company. 2002.1.71.

Water. Something we think about more and more as torrential rains and rising sea levels portend an uncertain future. The sea has always been a challenge. For centuries it was both a barrier and a beacon, linking yet separating the Old World and the New. For land-bound Europeans, it was to become a gateway to territorial expansion and the promise of prosperous enterprise.

As the Atlantic colonies developed, the sea served as a defining element, influencing how life was lived. It offered economic well-being through trade. It also enabled speedy coastal transportation in the absence of roads and provided a life sustaining source of food. Successful merchants, among the first to be portrayed by the tiny contingent of professional and self-trained New World artists, were regularly shown with a glimpse of ships or ports in the background. By contrast, the hinterland at the colonies' back initially suggested danger. It was the howling wilderness threatening and, to some degree, impenetrable.

That would change as settlement pressure and agricultural bounty became compelling factors. But the concept and love of the landscape itself emerged only gradually. And by that time, the sea had taken on a different meaning. The world of merchants and mariners began to be displaced as industrialization took hold. And out of that a new romance with the sea was born. The awesome power of the sea and stalwart courage in its confrontation became a compelling image for artists and writers. The sea, in its magnificent and tempestuous moods would not, however, become a serious subject for American painters until late in the 19th century, most notably in the work of Winslow Homer. And, on the rare occasions that mid-century painters turned a poetic eye toward the ocean, it was frequently shown becalmed and flickering with atmospheric light, a lambent image.

As a current exhibition, *From the Schuylkill to the Hudson: Landscapes of the Early American Republic*, at the Pennsylvania Academy of the Fine Arts makes clear, early renderings of the landscape were mostly topographical. They described a settled terrain and abundant natural resources, becoming, in effect, what I would term "economic landscapes." House portraits,

town views, civic improvements, new technology, waterways, transportation and even moralizing imagery all found descriptive representation in drawings, watercolors, paintings and prints.

It was the landscape work of English-born Philadelphia artist Thomas Birch and that of native son Thomas Doughty that helped inspire Thomas Cole toward a devotion to landscape painting. During a year-long residency in Philadelphia where Cole made drawings after plaster casts at the Pennsylvania Academy, he admired landscape works by Birch and Doughty on view in the Academy. Coupled with his thorough study of William Oram's *Precepts and Observations on the Art of Coloring in Landscape Painting*, Cole set out to capture the natural landscape in a closely observed manner that moved away from the generalized and formulaic manner of earlier American landscapists like Doughty.

During the 1820s and while still to some degree under the influence of Romantic thinking derived from European innovations, Cole and his contemporaries began to view and represent the landscape as an imaginative subject albeit based on close observation. These works projected a vision rather than a view in the terms of art historian Edward Nygren. Artists brought a religious, literary and poetic instinct to their search for classic beautiful, picturesque or sublime subjects. They increasingly turned inland, toward the vast interior of the American continent, beginning prominently with the landscape bordering the Hudson River, from New York City and stretching into the largely unsettled areas of northern New England. Ironically, despite the term Hudson River School that was attached with some derision later in the century, the early generation of these artists seldom actually painted the river. Given the pioneering work in this regard by Thomas Cole, they could equally have been called the Catskill Mountain school.

Driven by ruminations on the unspoiled and redemptive value of a landscape that had barely felt the blow of an ax, they produced images that were sermonizing and, to some degree, reactionary pressing for preservation rather than exploration. This contrasted with the largely deforested European continent as described by Cole in his seminal *Essay on American Scenery*. The members of Cole's generation of American landscape painters elegized the wild nature for its emotional content, advocating equipoise between man's economic interests and their emotional well-being within the natural world. Theirs was a losing battle. Inland waterways, both natural and man-made in the form of canals, succeeded by the railroad provided the impetus for further internal expansion. These artists had, in reality, mapped a landscape of promise for a land hungry generation.

In the aftermath of the Civil War and with new artistic strategies that gave weight to individual perception and private emotions, a more intimate form of representation emerged. Artists, rejecting the grand thematic and panoramic landscapes of cinematic mid-century painters Frederic Church and Albert Bierstadt, coupled with new aesthetic strategies that many had learned during European training and travel, developed new painterly styles. This was coupled with an emerging practice of plein air painting. The earlier tradition of sketching from life and developing compositions in the studio was replaced with on-site work. In search of new subjects and a more personal and meditative response to the many moods of landscape experience, painters spread out across the coastal American landscape and into more remote areas where regional schools developed as well.

In a retreat from the city whose economic and cultural expansion provided them with patronage, American painters found a perfect landscape in the still tranquil villages, fields and farmlands of New England, which also served as a restorative antidote to the cacophony of the emerging modern city. A range of small coastal villages in Connecticut, Massachusetts and Maine became the locus for artists' perambulations and gave rise to the development of artist colonies.

The stories of these colonies have been told in books and exhibitions over the last few decades as the interest in turn of the century American art has soared. Some of these have served as a fulcrum for new developments in American art and most have achieved a kind of legendary status. Cos Cob, Old Lyme, Gloucester, Provincetown, Ogunquit,



Jennifer Angus (b. 1961), Florence Griswold's bedroom from *Silver Wings and Golden Scales*, in *Fragile Earth: The Naturalist Impulse in Contemporary Art*, 2019. Florence Griswold Museum, Photograph by Paul Mutino.

and Monhegan have all fostered some level of innovative activity. A veritable who's who including Theodore Robinson, John Henry Twachtman, Childe Hassam, Willard Metcalf, Ernest Lawson, Walt Kuhn, Gertrude Fiske, Robert Henri, John Sloan, George Bellows, Robert Laurent, Edward Hopper, Yasuo Kuniyoshi, Rockwell Kent and Andrew Wyeth, were either directly associated with such colonies or enjoyed the supportive atmosphere of the presence of their artistic brotherhood during time spent at these locations. And it was almost axiomatic that the farther north these artists located, the more adventuresome and aggressive their work became. That aggression was either in the form of more dashing brushwork, non-idealized subjects, or more modern and abstract work, reflecting evolving revolutionary artistic theories. This, of course, is a broad generalization, but at least for these artists, the ones we now lionize, there is some validity.

Most artist colonies harbored a range of artistic motives and expressions. It is not surprising, however, that the first timidly established locations were close to New York City or a train ride away. And it is equally true that the southernmost of these included artists still in the thrall of impressionism, tonalism or an even more conservative manner of the Barbizon artists. But for many of them, and despite their coastal location, it was the landscape and all of its variations of light, seasonal color, atmosphere and even time of day and not the adjacent sea that attracted them. (There was the occasional school in these, or similar locations run by a single artist that became the regular resort of a polite or youthful and ambitious coterie.)

As activity at the Connecticut art colonies began to fade in the aftermath of World War I and with the advent of the Great Depression, they took on a new life as museums dedicated to telling the story of their artistic past. The Bush-Holley House, which had been the headquarters of the Cos Cob school and continued to be occupied by a Holley descendant, passed to the town of Greenwich in 1957 and now serves as both the home of the Greenwich Historical Society and a museum dedicated to telling the story of the Cos Cob school.

In Old Lyme, the Florence Griswold House was acquired a year before "Miss Florence's" death in 1937 by a group of artists and friends who had formed the Florence Griswold Association and a decade later, opened the site on a seasonal basis as an art museum, thus also preserving the late Georgian mansion of 1817. Florence Griswold had been born in 1850, and by the time Henry Ward Ranger first visited Old Lyme in 1899, she was the sole family survivor.



Florence Griswold House, dining room showing paintings by artist residents installed in the woodwork. Courtesy of Florence Griswold Museum, photograph by Joe Standart.

Ranger had been immediately smitten with Old Lyme, noting "It looks like Barbizon, the land of Millet. See the knarled [sic] oaks, the low rolling country. This land has been farmed and cultivated by men, and then allowed to revert back into the arms of mother nature. It is only waiting to be painted." In 1900, influenced by Ranger's encouragement of fellow artists to join him in painting in Old Lyme, Griswold opened her home as a boarding house for professional artists who became members of the Lyme colony. She proved more than a landlady as she not only supported the conversion of barns and outbuildings to studios but offered artists' works for sale in the house. She apparently cherished the great camaraderie that evolved including after-hours festivities characteristic of artist life of the period. In return for her encouragement, various artist residents painted small panels installed in the woodwork of the dining room. Among those who called Old Lyme home at various moments were Childe Hassam, Willard Metcalf, Henry Ward Ranger, Charles Ebert, Clark Voorhees, Everett Warner, Matilda Browne, William Chadwick, Ernest Albert, Edward Rook and Emil Carlsen. At the end of her life Griswold noted: "So you see, at first the artists adopted Lyme, then Lyme adopted the artists, and now, today, Lyme and art are synonymous."

Over the years, Griswold had been forced to sell off much of the land adjacent to the house and after the establishment of the museum, much of the acreage has been acquired and reintegrated into the property, the last parcel as recently as 2016. This was one of the important achievements of Jeff Andersen who, some 40 years ago, became the first director of the museum and its only professional staff member. His achievement during the past decades has been impressive. From an average annual visitation of less than 1,000, the museum now hosts upward of

80,000 visitors, serviced by a staff of 20. The collections were greatly expanded in 2001 with the donation of 188 paintings and two sculptures by the Hartford Steam Boiler Company. That collection was assembled to show the artistic achievement of Connecticut artists from the late 18th to the early 20th centuries.

Assembling an active board was critical in the growth of the museum. *In 1998 the Museum's Board of Trustees adopted an ambitious three-phase capital improvement plan designed to reunite the site's historic features and extend the Museum's capacity to serve growing audiences. Guided by an archaeological study, the first phase was completed in 1999 with the opening of the Hartman Education Center, an imaginatively reconstructed barn right in the center of the historic site. Phase Two was completed in 2002 with the construction of a new 10,000 square foot art gallery and collections storage facility designed as an addition to Marshfield. The final phase, completed in 2006, returned to the Griswold House itself and made major changes to its interior, restoring the house as an art colony boarding house, circa 1910.*

The mission statement is compellingly direct: "The Florence Griswold Museum fosters the understanding of American art, with emphasis on the art, history, and landscape of Connecticut." A critical piece of this was the restoration of the acreage and it has now fallen to Andersen's successor, Becky Beaulieu, to fully realize the vision. There is, of course, some poetry in the fact that *beau lieu* means beautiful place!

While the FloGris, as it is commonly known, is not directly on the coast, it borders the Lieutenant River, a tidal river flowing into the Connecticut River estuary and ultimately into the Long Island Sound. It thus faces some of the challenges confronting many coast sites. Moreover, to fully represent the experience of the Old Lyme landscape as it was for the colony's original members, a focus on that landscape becomes an important part of the museum's story. Becky, with a background in nonprofit management, depends on her professional curatorial staff for matters of the art and has now generated a master plan for the entire institution. That means expansion of the existing special exhibition gallery, reorienting the focus equally on the surrounding land and providing pathways through the landscape. A master landscape plan has been commissioned from Stephen Stimson Associates. Ecology has joined art history as a part of the museum's message. To underscore this, a current exhibition and installation brings the message to the fore.

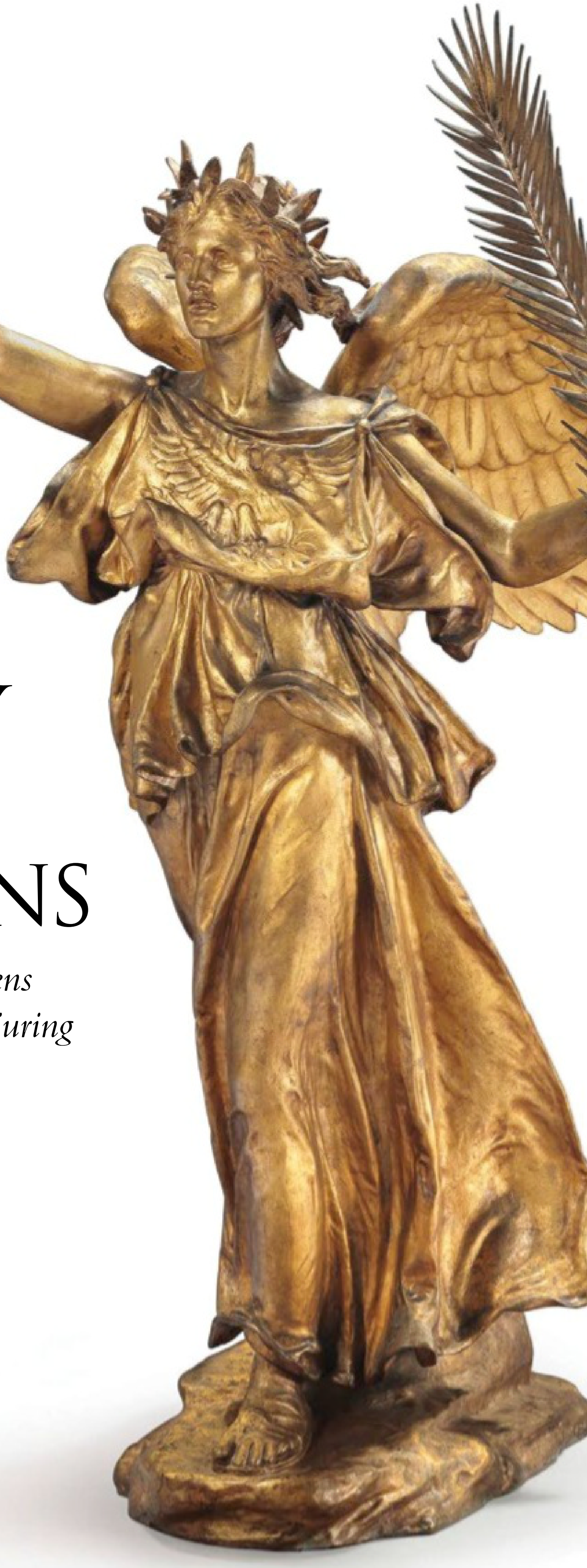
Fragile Earth: The Naturalist Impulse in Contemporary Art includes works by Jennifer Angus, Mark Dion, Courtney Mattison and James Prosek. The exhibit's curator Jennifer Stettler Parsons writes about the artists: "They transform natural and non-traditional materials, like insects and found debris, into art in order to make visible the human role in global climate change, and to reveal how our daily choices may endanger our planet's future." As the exhibition in the gallery will have closed by the time this article is published, I encourage you to visit it online at www.flogris.org. But I do have to mention the installation in the Florence Griswold House itself by Angus who is the first artist in residence at the site. When I first saw the installation (see illustration) of the bedroom with "Miss Florence" dressing for a costume ball, accompanied by Angus' signature preserved bugs, my first thought was of Miss Havisham and Edward Gorey. My jocular response does not lessen the serious meaning of the presentation as described by the museum: "Jennifer Angus has staged an artistic intervention in Florence Griswold's historic boardinghouse, activating the first floor with a theatrical display created with stunning preserved insects. Pinning insects to the walls in ornamental patterns, Angus creates surprising beauty, while also informing visitors of their importance to the ecosystem."

I first encountered Angus in the exhibition *Wonder*, which inaugurated the restored Renwick Gallery, the branch of the Smithsonian American Art Museum devoted to craft in all of its manifestations. The curator of that exhibition, Nicholas



Mark Dion (b. 1961), *New England Cabinet of Marine Debris (Lyme Art Colony)*, 2019. Wood, metal, plastic and found debris, Lyme Art Colony artifacts, 85 x 48 in. Florence Griswold Museum, Purchase. Photograph by Paul Mutino for the Florence Griswold Museum.

Bell, is one of a new generation of curators and scholars who seek to redefine craft, its meaning and influence, a topic I considered in a couple of my columns surrounding the Renwick opening. These were published in *American Fine Art Magazine* in the spring of 2016. Bell has now moved on to Mystic Seaport Museum, 23 miles north of Old Lyme. How Mystic is reframing its story of coastal Connecticut will be the subject of my next column, but I mention it now as one of the most exciting developments there is the implementation of a program of special exhibitors one of which will open as this article appears. Mystic will be the only North American venue of an exhibition of more than 90 watercolors by Joseph Mallord William Turner, the famed British marine painter and lent by the Tate Britain. This exhibition will take a fresh look at the artist's work and most especially at his relation to the sea. Certainly, worth a visit as well. ■



HISTORY AND MEMORY IN AUGUSTUS SAINT-GAUDENS

The monumental artwork of Saint-Gaudens takes us on a journey through history, conjuring sentiments of times long past

By James D. Balestrieri

Augustus Saint-Gaudens (1848-1907), *Victory*, 1912. Gilt bronze, 42¼ in. From Christie's American Art sale, May 2017. Property from the Estate of Richard J. Schwartz. Courtesy Christie's Images LTD, 2019.





Augustus Saint-Gaudens (1848-1907), *Farragut Monument*. Bronze, 99 in.
Gift of the Trustees of the Saint-Gaudens Memorial, 1994.

We pass right by most monuments. They're just there, on our daily rounds as we walk or drive, getting from our points A to our points B. Who they are meant to remember, what events they commemorate, these are often names and deeds we long ago buried in high school history. But public art is in the news again. Monuments that more pigeons than people pay attention to have suddenly sprung to new, politicized life as we reappraise their subjects, the manner in which these artworks came to be, and attempt to ascribe intention to their imposing existence. When we do notice them, they are imposing. We can turn that word—imposing—to our advantage here and wonder just what it is that those imposing bronze and stone figures in our cities and towns mean to impose.

Because of his many public commissions and his wide-ranging influence on other artists, Augustus Saint-Gaudens is one of America's most important sculptors. Saint-Gaudens was born in Ireland in 1848 to an Irish mother and French father. The Potato Famine drove the family to immigrate to New York when Saint-Gaudens was just 6 months old. Saint-Gaudens loved art and wanted to make some sort of career as a creator, so his father arranged for him to apprentice with a cameo carver. This led to successful commissions in marble and an eventual course of study in Paris and Rome. In Paris, Saint-Gaudens met and befriended a host of American expatriate artists and art students, among who was his future wife, Augusta Homer, cousin to Winslow Homer. Saint-Gaudens' early work, inspired by J.Q.A. Ward, one of his instructors, is romantic and emotional, but his exposure to Italian masters such as Donatello, as well as his interest in the delicate bas-relief work of the Renaissance masters of the portrait medallion guided his own work toward a more restrained naturalism—that is, a realism tempered by psychology, the inner life of the sitter. Marble portraits led to bronze memorials and plaques, including a poignant portrait of a bedridden Robert Louis Stevenson, whose verses, dedicated to their mutual friend, Will Low, float in the air around him. Later, numismatic commissions came from President Theodore Roosevelt, one of which became the coveted—by this budding numismatist anyway, when he was young—high relief $20 gold piece, or *Double Eagle*, first minted in 1905.



Augustus Saint-Gaudens (1848-1907), *Shaw Memorial*. Bronze, 132 x 168 in. Gift of the Trustees of Saint-Gaudens Memorial, 1994.

By 1907, the year of his death, Saint-Gaudens was just about everywhere you looked, even in your pocket, if you were lucky enough.

On View in Cornish: American Art at the Picture Gallery, 1948-2019, the new exhibition at the Saint-Gaudens National Historical Park, site of the sculptor's New Hampshire home and studio—and the locus of the Cornish Artists' Colony—offers us a golden opportunity to reconsider an artist of monumental (pun intended) impact, at a moment when we as a nation are diving deeply into our history through the very sort of public, memorial art that Saint-Gaudens is best known for.

Saint-Gaudens' last public work, *The Sherman Monument*—erected in 1903 to honor Gen. William Tecumseh Sherman, hero of the Civil War—is almost certainly the most imposing sculpture—perhaps the most important work of art—that I routinely ignore.

So I took a stroll on my lunch hour, to see how the old general was faring. Standing on a pink granite pedestal designed by famed architect Charles F. McKim, and led by a striding figure of *Victory*, Sherman, bareheaded, caped and mounted, looks south down Fifth Avenue from 59th Street. Re-gilded from head to hoof a few years ago—that process was fascinating and I urge you to find a video somewhere showing how artisans gild frames and bronzes—Sherman gleams in the late July sun. Two tourists speaking languages other than English take fast snapshots. A homeless woman, surrounded by her worldly possession, naps in the northern shade of the pedestal. Pigeons, despite the forest of spikes attached with wax to the statue, find the creases and do their cooing, pooping thing.

To the right of *General Sherman*, the Plaza Hotel stands in the shadow of its own Cary Grant glories. Behind him, Central Park, with its zoo, carriages, lake, sycamore-shaded walks and the Strand Book Store kiosk (which is why I'm usually there) offer just about all that remains in Midtown of an earlier



Augustus Saint-Gaudens (1848-1907), *The Sherman Monument*, 1903. Bronze and gold leaf on a granite pedestal designed by Charles McKim. New York City. Grand Army Plaza, 59th Street and Fifth Avenue. Photo by James D. Balestrieri.



The Pan Garden at Saint-Gaudens National Historic Site with a view of Mount Ascutney in the backdrop, 2008.

New York, a strolling, Beaux-Arts, art deco New York that, in my mind, approximates Audrey Hepburn's Paris, a *Barefoot in the Park* New York not yet populated with tall, shiny yet dull, glass and chrome rectangles, a New York of marble and bronze.

From his heroically elevated vantage, Sherman takes in his maker's New York: Saint-Gaudens' works, ghosts of vanished works and the works of the sculptor's many students. Take a short walk down Fifth Avenue with me. Rene Chambellan's art deco reliefs, on the Bonwit Teller building, demolished when Trump Tower was built, descend directly from Saint-Gaudens by way of his protégé, Solon Borglum. At Tiffany's, Saint-Gaudens collaborated with John La Farge and others, eventually creating the reredos for St. Thomas Church on 53rd and Fifth, lost in a fire in 1905. At the corner of 55th and Fifth, while we're having a cocktail at the King Cole Bar in the St. Regis Hotel, look up at the newly restored mural painted by Saint-Gaudens student and Cornish Colony resident, Maxfield Parrish. Now that we're refreshed, let's be on our way and take in the golden *Prometheus* and the gorgeous bronze sea creatures secreted in and around the pools of Rockefeller Center, all of them done by another of Saint-Gaudens' students, Paul Manship. We could walk on and on.

Move on to other cities. To Chicago's Lincoln Park, where the subject of Saint-Gaudens's masterful *Abraham Lincoln: The Man* has just risen from an eagle-backed chair. Lincoln looks down. On the one hand, he seems to be contemplating a problem or a turn of phrase; on the other, the vacant chair suggests his untimely death and departure from his post. Move on. To Washington, D.C., to a hidden grove in the Rock Creek Cemetery, where *The Adams Memorial* remembers Marion, the troubled wife of historian Henry Adams. As Kathryn Greenthal writes in her 1985 monograph that accompanied a Saint-Gaudens exhibition at the Met, the artist, hearing about Adams' voyage to Asia and interest in Buddhism after his wife's suicide, "created a presence, cloaked in rough, heavy drapery, that is sexless, ageless, timeless, expressionless, and unfathomable." Move on, to Springfield, Massachusetts, where *The Puritan*'s witchfinder eyes seek the evil that lurks in hearts of men and his open cloak is straight out of Vincent Price's Poe and Hawthorne adaptations. Move on, to Boston, where the African American troops of the 54th Infantry,

led by their young officer, Robert Gould Shaw, march off to war and death after distinguishing themselves at Fort Wagner, South Carolina, in 1863. In grim profile, the men of the 54th, seen up close, are sensitively rendered individuals, each keeping his own counsel. From a distance, they are a unit, part of an indifferent machine. Even their bedrolls, seen end on, spiral like the crests of waves on an ocean of, as Greenthal writes, "endless lines of young men marching off to endless wars." As with most of Saint-Gaudens' works, the stone pedestals, plinths and benches by McKim and Stanford White add a great deal to our experience of the bronzes, guiding our eyes to and around them.



Augustus Saint-Gaudens (1848-1907), *Adams Memorial*. Bronze, 70 x 40 x 44¼ in. Gift of the Trustees of the Saint-Gaudens Memorial, 1969.



Augustus Saint-Gaudens (1848-1907), *The Puritan*, modeled in 1886. Bronze with brown patina, 30¼ in. From Christie's *American Art* sale, May 2017. Property from the Estate of Richard J. Schwartz. Courtesy Christie's Images LTD, 2019.

Located in New York and Boston, respectively, *The Sherman Monument* and *The Shaw Memorial*, aren't going anywhere. They depict Union men and moments in Union cities. As a thought experiment, let's say *The Sherman Monument* had been erected in Atlanta in the early 1900s, as a reminder to the South of just who won that uncivil Civil War. Dollars to doughnuts some Sons of Dixie organization, incensed by the presence of "March-through-Georgia", "Burning-of-Atlanta" Sherman, would have lobbied to have that thing pulled down and cast into



Augustus Saint-Gaudens (1848-1907), *Robert Louis Stevenson*, modeled in 1887, cast by 1900. Bronze with dark brown patina, 35 in. From Christie's American Art sale, May 2017. Property from the Estate of Richard J. Schwartz. Courtesy Christie's Images LTD, 2019.

shell casings long before Armistice Day in 1918—as a purely patriotic gesture, of course. This puts into sharp relief current efforts, particularly among African American civic organizations, to see Confederate generals Nathan Bedford Forrest, Stonewall Jackson, Robert E. Lee and others, moved out of everyday public view. Just as Sherman in Georgia would have been be a reminder of a blood-soaked defeat, so Forrest—who founded the Ku Klux Klan—Jackson and Lee are daily reminders of slavery's advocates and champions. Even when the intentions are clear, as in the embattled school mural in San Francisco that sets enslaved Africans beside George Washington to show the not-so-sunny side of our nation's founding or the enormous gallows in Minneapolis that was erected—and swiftly taken down—to symbolize the hanging of Native Americans who dared to resist confinement and starvation in the 1860s, how an artist means art isn't always how that art is received, especially over time. Just as the sins of the fathers are visited upon their children, trauma, some researchers now say, is inherited, passed down in the fibers of being. Public art can open private wounds—and dormant scars.



Augustus Saint-Gaudens (1848-1907), *Diana of the Tower*, ca. 1895. Bronze with reddish-brown patina, 21⅝ in. from top of head to toe; 36⅞ in. including bow and tripod base. From Christie's *American Art* sale, May 2017. Property from the Estate of Richard J. Schwartz. Courtesy Christie's Images LTD, 2019.

Destroying art eliminates its possibilities as a tool for teaching and smacks too much of book burning and labels like "degenerate." On the other hand, moving public art that no longer serves the public interest to a setting where it can be studied in light of history seems a far better option. The truth is, public monuments are meant to be permanent, insofar as anything can be. But history is not permanent. Indeed, if anything, history is permeable—the ever-changing present passes through it, flows through it, alters its course, meaning, and utility. But how we have seen and used history is itself part of history and should neither be dismissed nor discarded.

Saint-Gaudens' monuments appear to be in no danger of being removed or destroyed. In fact, *The Gould Memorial*—since the superb film *Glory*, at any rate—has attracted new attention. But the sobering side of the security of Saint-Gaudens' works is that they are not often studied often or even noticed as we move through our own time, adding another translucent filo dough page to the story of our days, a protean book we will not live to read.

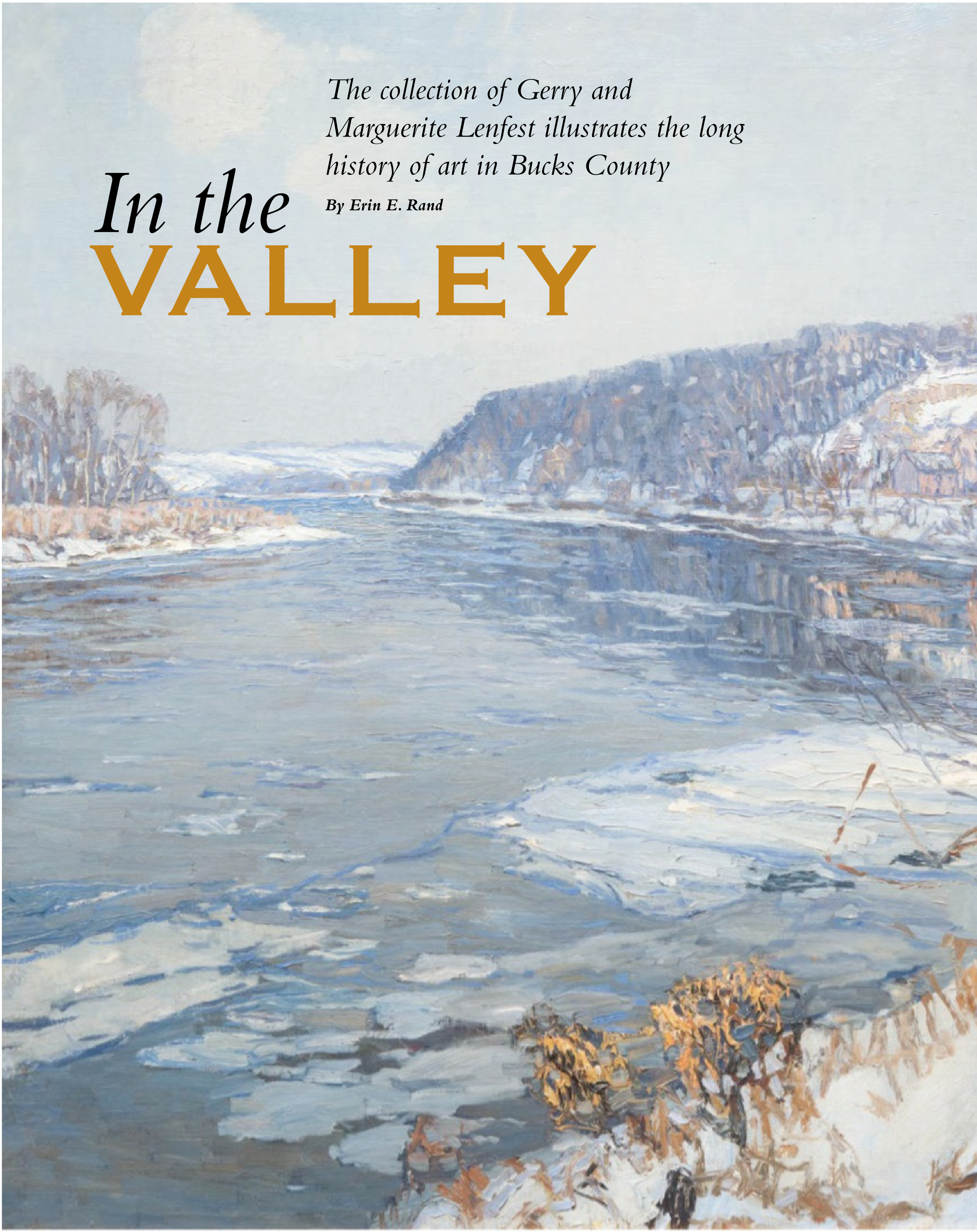
Years before *The Sherman Monument*, Saint-Gaudens sculpted Sherman's bust. He spent hours with the old general and is said to have found his company charming. Still, as I look at the monument, what I notice—not at first glance but after a few minutes—is how Sherman's cloak, the mane and tail of his horse, and the draperies of *Victory* seem to be snapping back. They all move into a stiff breeze, the headwinds of history. Then, when I look at Sherman's face one last time, what I see is a man who knows he has made history wondering how history will see him. His eyes seem to water in the wind. ■

September 14-October 31
On View in Cornish: American Art at the Picture Gallery, 1948-2019
Saint-Gaudens National Historic Site
139 Saint-Gaudens Road
Cornish, NH 03745
(603) 675-2175, www.nps.gov/saga

In the VALLEY

The collection of Gerry and Marguerite Lenfest illustrates the long history of art in Bucks County

By Erin E. Rand





In 1999, Gerry and Marguerite Lenfest gave a gift to the Michener Art Museum of 59 Pennsylvania Impressionist paintings that would prove to be transformative for the institution.

"It was a game changer for this institution to have such a large gift, and such important works, all in one fell swoop—along with an endowment," says the Michener's executive director Kathleen V. Jameson. "It really transformed the Michener, and is in part why we have the focus that we have today on the Delaware Valley, and especially Bucks County."

The Delaware Valley works had a special meaning to the Lenfests. It's where they made their life together as Gerry built up Suburban Cable, which he sold to Comcast in 2000. Gerry also grew up in the valley, on a pre-Revolutionary War farm in Stockton, New Jersey.

"I was enamored with these artists," Lenfest told *The Morning Caller* at the time of the donation. "I walked in the same areas that these artists painted in, and I feel the same love of landscape they felt when they were alive."

The Lenfests followed up their first gift in 2010 with another significant donation. Again, it featured the work of Pennsylvania painters, although this group of artworks pushed further into the 20^{th} century with modernist works from Charles F. Ramsey, Louis Stone, Charles Rosen and more.

Together, these two extraordinary donations gave the Michener the ability to tell the full story of the history of art in the Delaware Valley. They will do just that in the upcoming exhibition *Impressionism to Modernism: The Lenfest Collection of American Art*, which opens September 28.

Gerry Lenfest passed away last year, and Jameson says, "We really wanted to do something to honor him and his wife, Marguerite." Though portions of the Lenfest collection have been exhibited at the museum before, this is the first time both gifts will be displayed together

Edward W. Redfield (1869-1965), *The Upper Delaware*, ca. 1918. Oil on canvas, 38 x 50 in. Gift of Marguerite and Gerry Lenfest.







Above: **Fern I. Coppedge (1883-1951)**, *Sunday Morning*. Oil on board, 13⅞x 15⅞ in. Gift of Marguerite and Gerry Lenfest.; Left: **George S. Phillips (1890-1965)**, *Delaware River View*. Oil on canvas, 26 x 28 in. Gift of Marguerite and Gerry Lenfest.

in their entirety. More than 100 works from 30 artists will be shown together in the museum's Martin Wing, representing six decades of art from the 1890s to the 1950s.

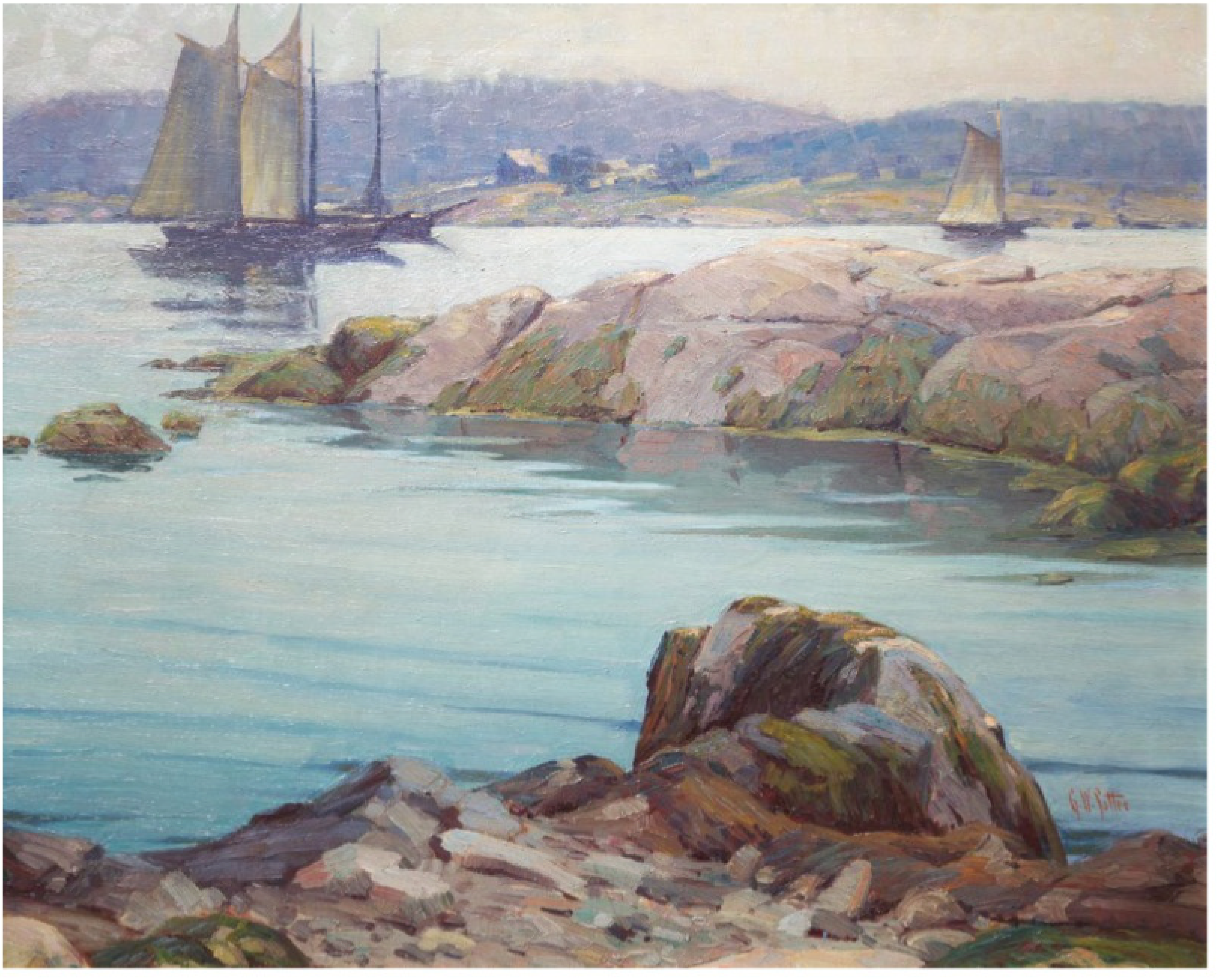
The exhibition will be organized chronologically to show the depth and breadth of the region's art history. "It is an incredible story about the development of American art—it has those Pennsylvania roots, but it's really a part of American art writ large," Jameson says of the show. "We can tell that story in a way that no one else can."

Impressionism dominated the region in the late 19th and early 20th centuries. William Lathrop established an art colony in the mill town of New Hope, Pennsylvania. The bucolic landscapes along the Delaware River attracted artists including Edward Redfield and Daniel Garber. Impressionist art thrived longer in Bucks County than it did in America's big cities, but in the 1920s and '30s, with the arrival of artists like Ramsey and Lloyd Ney, modernism began to make its mark. And the Michener exhibition tells the entire story.

Redfield was a particular favorite of the Lenfests, and 11 of his paintings will be on display in the exhibition—the most of any artist. He studied in France with William-Adolphe Bouguereau and admired the paintings of Monet and Pissarro before returning to the United States and settling at the art colony.

Renowned for his winter landscapes, Redfield's *The Upper Delaware* will be on view as an outstanding example of the genre. In it, icy floes on the water float about the snow-covered bank of the river as an unseen sun illuminates leafless trees and plants. Despite the monochrome of the season, the colors in the painting still feel bold and warm.

"I'm really proud of the fact that the collection includes works by women, notably Fern Coppedge, who's one of the great American artists of the early 20th century," says Jameson. Coppedge settled at New Hope two decades after its founding and, like Garber, she is known for her snowy Pennsylvania



George W. Sotter (1879-1953), *Low Tide Rockport, Maine*. Oil on canvas, 26 x 32¼ in. Gift of Marguerite and Gerry Lenfest.

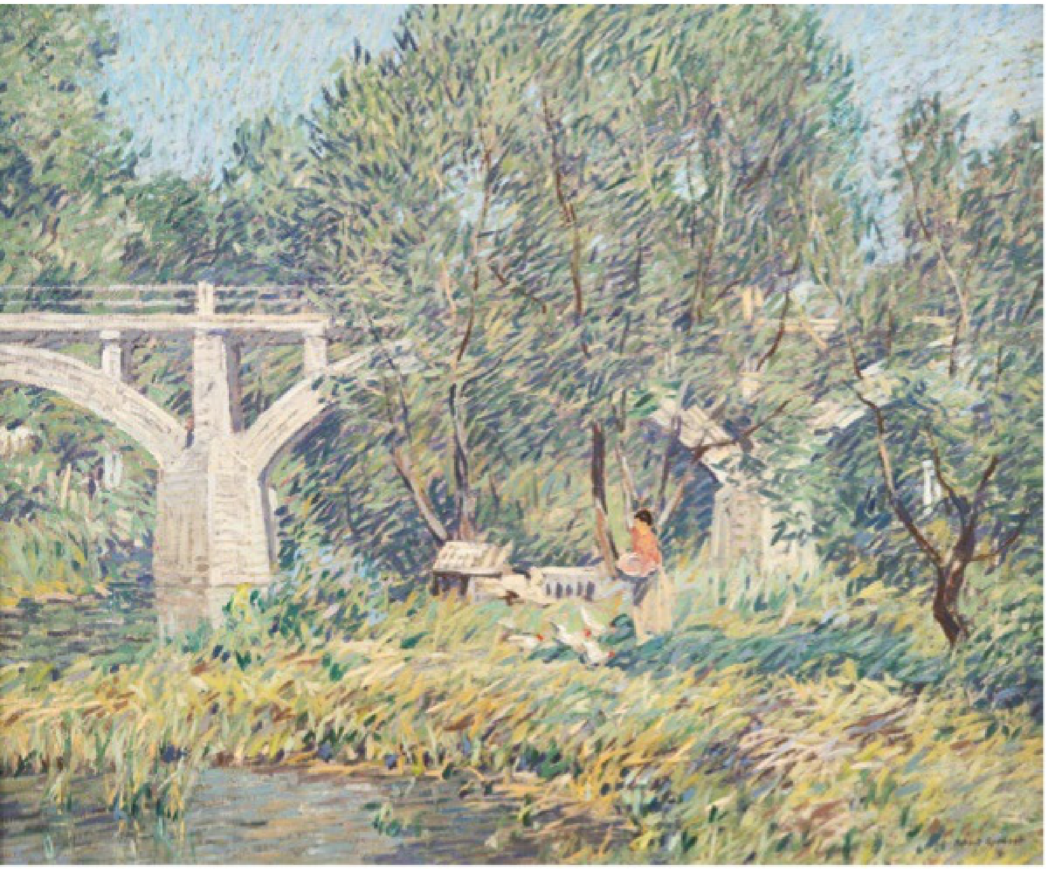


John Fulton Folinsbee (1892-1972), *Mill by the River, Fall*, ca. 1923-25. Oil on canvas, 24 x 30 in. Gift of Marguerite and Gerry Lenfest.

landscapes. On view contrasting these winter scenes is her painting *Sunday Morning*, which depicts a harbor on a bright summer morning. Brightly colored buildings decorate a tree-lined hill, while sailboats dot the blue water in the background.

Rosen lived in the New Hope art colony for nearly two decades, and during that time his work underwent a radical change. When he arrived in Bucks County in 1903, he favored the impressionist style of his friends Garber and Redfield.

"Rosen's painting *Opalescent Morning* was beloved by the Lenfests," says Jameson. The circa 1909 painting is a close-up, impressionistic view of a flowering plant



Robert Spencer (1879-1931), *Concrete Bridge*, ca. 1916. Oil on canvas, 25 x 30⅛ in.
Gift of Marguerite and Gerry Lenfest.



Morgan Colt (1876-1926), *Phillips Mill Barn*. Oil on canvas, 19½ x 23½ in.
Gift of Marguerite and Gerry Lenfest.

with a river in the background. By the 1910s, however, Rosen had begun to experiment with his style, and by the end of the decade, his paintings had taken on a distinctly cubist style.

In the spirit of honoring the Pennsylvania art community, the Michener will hold a series of programs in conjunction with the Lenfest exhibition that highlight the region. Amanda C. Burdan, curator at the Brandywine River Museum of Art in Chadds Ford, Pennsylvania, will give a guest lecture titled "America's Impressionism: Echoes of a Revolution," which explores why the artistic movement was so popular in the United States for so long.

Laura Turner Igoe, who joined the Michener Art Museum as curator of American art in July, will discuss the industry that flourished along the Delaware River in the early 20th century, and how artists dealt with the changing landscape in her talk, "Meadows and Mills."

With their gifts, Gerry and Marguerite Lenfest positioned the Michener to become a significant institution of American art, and the museum in turn is thrilled to showcase their generosity. "Because we have such a great concentration of work from this region that was such a hotbed for American art, to be able to see them all together is a unique opportunity. I do hope people will take advantage of that," Jameson says. "We're delighted to honor Gerry and Marguerite in this way."

Impressionism to Modernism will remain on view at the Michener through January 5, 2020. ■

**September 28-
January 5, 2020**

Impressionism to Modernism: The Lenfest Collection of American Art

Michener Art Museum
138 S. Pine Street
Doylestown, PA 18901
(215) 340-9800
www.michenerartmuseum.org



James Abbott McNeill Whistler (1834-1903), *Chelsea Children*, ca. 1897. Watercolor on paper. Gift of Charles Lang Freer, Freer Gallery of Art, F1902.116.

RARE OPPORTUNITY

The first major exhibition of James Abbott McNeill Whistler's watercolors since the 1930s is on view at the Smithsonian's Freer Gallery of Art

By John 'O'Hern

Arrangement in Grey and Black, Number One, 1871, is the most famous painting by James Abbott McNeill Whistler (1834-1903) and one of the most recognized paintings in the world. If the title doesn't ring a bell, it is better known as *Whistler's Mother*. Although it is a portrait of his mother, it is more a tour de force of carefully modulated tones of thinly painted gray and black. Whistler wrote, "Paint should not be applied thick. It should be like a breath on the surface of a pane of glass."

At the other end of the scale of Whistler's output is his grand *Peacock Room in Blue and White*, designed and built as a remodel of the dining room of a British shipping magnate, Frederick Leyland (1831-1892), in 1876 to 1877. The room was a showcase for Leyland's collection of Kangxi-era blue-and-white porcelain. When Leyland went out of town, Whistler was overcome by the muses and created something that went far beyond what he and his patron had agreed upon. "Well, you know, I just painted on," the artist wrote. "I went on—without design or sketch—it grew as I painted." Leyland, furious, fired him and refused to pay the full amount of the bill Whistler presented. Whistler lost a patron and, following a libel suit against the art critic John Ruskin, in which he was awarded a pittance and ordered to pay half the court costs, he declared bankruptcy in 1879.



James Abbott McNeill Whistler (1834-1903), *Pink Note-Shelling Peas*, 1882-84. Watercolor on paper. Gift of Charles Lang Freer, Freer Gallery of Art, F1902.166.

Another patron, American industrialist and collector Charles Lang Freer (1854-1919) purchased the room in 1904 and installed it in his Detroit home where he displayed his own collection of Asian ceramics. After his death, the room and a large portion of his collection went to the Smithsonian Institution. The *Peacock Room* is now installed in the Freer Gallery of Art.

Earlier this year, the room was brought as close to Whistler's original conception when the 218 shelves were filled with examples of historic Kangxi porcelain and contemporary vessels made in China in the Kangxi style.

Accompanying the installation in a neighboring gallery is an exhibition, *Whistler in Watercolor*, on view through October 6. Whistler turned to watercolor in the 1880s and Freer assembled the world's largest collection of them, which became part of his bequest.

Lee Glazer, the gallery's former curator of American art, who is now director of the Lunder Institute for American Art at Colby College, comments, "This was a period in Whistler's career when he urgently needed to reinvent himself, both financially and professionally."

He had learned watercolor as a boy and when his family was in St. Petersburg, Russia. He took classes at the Imperial Academy of Arts when he was 11 years old. His father was a railroad engineer and was employed there in the 1840s at the invitation of Tsar Nicholas I. George Washington Whistler died of cholera in 1849 and his family returned to the U.S.

Whistler's mother hoped her son, "Jemie," would become a minister. He chose, instead, to enter West Point, which his father had attended. His roommate recalled, "one of the most indolent of mortals. But his was a most charming laziness, always doing that which was most agreeable to others and himself." He failed at his studies and, in 1854, the academy's superintendent, Lt. Col. Robert E. Lee, was forced to expel him. His art instructor, Robert Walter Weir, commented, "With only the most ordinary industry [he] would



James Abbott McNeill Whistler (1834-1903), *Milly Finch*, 1883-84. Watercolor on paper. Gift of Charles Lang Freer, Freer Gallery of Art, F1907.170.



James Abbott McNeill Whistler (1834-1903), *Blue and Silver-Choppy Channel*, ca. 1893-97. Watercolor on paper mounted to board. Gift of Charles Lang Freer, Freer Gallery of Art, F1899.24.



James Abbott McNeill Whistler (1834-1903), *Pink Note-The Novelette*, 1883-84. Watercolor on paper. Gift of Charles Lang Freer, Freer Gallery of Art, F1902.158.

make a name as an artist."

The following year, Whistler left for Paris to begin his career as an artist. He studied the work of the masters and became friendly with his contemporaries, absorbing their interest in Japanese aesthetics. After moving to London in 1859, his interest in Japonisme grew and he adopted its concepts of composition and design especially with flattened spaces and washes of color.

He said, "Nature contains the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful—as the musician gathers his notes, and forms his chords, until he bring forth from chaos glorious harmony. To say to the painter, that Nature is to be taken as she is, is to say to the player, that he may sit on the piano."

When he began painting in watercolor the medium was the stronghold of British painters, most notably J. M. W. Turner (1775-1851). Whistler set out to become Turner's heir but also to create small works of art that could easily be packed in the steamer trunks of collectors returning to America.

An interest in watercolors in the United States grew from the formation of the American Watercolor Society in 1866 and its exhibition of British and American watercolors in 1873, the same year Winslow Homer and Thomas Eakins began using the medium.

Whistler's watercolors are rarely seen because of their fragility. In fact, this is their first major exhibition since the 1930s. They are shown in the accompanying catalog that also contains essays on recent research by museum curators, scientists and conservators, which shed new light on Whistler's materials, techniques and artistic genius. ■

Through October 6, 2019
Whistler in Watercolor
Freer Gallery of Art
Smithsonian Institution
1050 Independence Avenue SW
Washington, DC 20013
(202) 633-1000
www.freersackler.si.edu



ART *for the* SOUL

The artwork hanging in Peter King's East Coast home brings the beauty of landscapes to a city space

By ***John O'Hern***
Photography by ***Francis Smith***



The large oil in the music room is *Marine Sunset*, 1888, by Edward Darch Lewis (1835-1910). Next, top to bottom, are a Continental School oil on canvas, *Firey Shipwreck*, 16^{th} to 17^{th} century, and *Birches,* August, 1870, oil on canvas, by James McDougal Hart (1828-1901). Next to them at the top, from left to right, are *Desert Encampment*, oil on canvas, by George Washington Nicholson (1832-1912) and an American landscape originally sold as an English landscape, oil on canvas. Below them is an unsigned oil on canvas, *Mt. Chocorua*.



On the left in the music room is *Hauling Ashore*, 1884, oil on canvas, by W.C.A. Frerichs (1829-1905). Next are, top to bottom, *Moonrise at Sunset*, oil on panel, by Edward Moran (1829-1901), and *Crashing Waves*, 1901, oil on canvas, by William Trost Richards (1833-1905). On the right is *Gathering Beechnuts,* 1876, oil on canvas, by Thomas Bigelow Craig (1849-1924).

Peter King was 13 and a student at National Music Camp in Interlochen, Michigan, when he bought his first landscape painting. "After camp we went to one of the local arts colonies," he says. "I saw a kind of dirty, horizontal landscape of a sunset, trees and water—things that I love. I bought it for $15. My friend asked, 'Why are you buying that piece of junk?' I love landscapes. I took it home and cleaned it up." Later, he worked at Interlochen in the summers and began to acquire land near the Sleeping Bear Dunes National Lakeshore, where he later built a summer home.

He says, "In spite of the fact that in the last two decades I've been fortunate enough to be able to acquire well-executed if not major works by some of the best-known names in the Hudson River and luminists schools (Gifford, Cropsey, Bierstadt, Whittredge, Kensett), I've acquired these works solely because I like living with them," he explains. "Just as being outdoors on the land during the summer months nourishes my soul; these paintings feed my spirit when I'm indoors. I am a poor orphan, a man of modest means; my friendships are my riches so I have neither the need nor the desire to try to impress anyone with my paintings or anything else in part because for me to make such an attempt would be preposterous; rather it is with a spirit of humility and gratitude that I enjoy them."

He designed his Michigan home as a simple box, clad in reflective glass. "In the house that I built on that land," he says, "there are no paintings—zero—because outside every 4-by-6-foot window there is a beautiful, ever-changing landscape.

"This is not the case in the city," he continues, "so my goal has been to bring the landscape into the house and to enjoy the as yet untaxable dividend of pleasure that these paintings pay, which I do on a daily basis. It is exciting to be surrounded by beauty and talent in any manifestation and, with art, I have always wanted the paintings to be of the room rather than in the room. Hung salon style, the paintings and their often heavy frames add a strong visual, as well as architectural, element to the space."

King's interest in painting began even before his first purchase at the age of 13. "I had a great deal of training in art in my earliest years," he explains. "I enjoyed oil painting but wasn't really good at it. I couldn't produce the Hudson River sunsets that I loved. I later realized the only way to have the art I want is to buy it."

He says, "I started my serious buying late. I was buying in the late '70s and '80s but had I been able to do the kind of buying I was doing later



On the top left is *Cascade on Lake George*, oil on canvas, by John Frederick Kensett (1816-1872). Beneath it is *Appledore Island, Coast of Maine*, 1872, oil on canvas, by William De Haas (1830-1880). Visible on the right behind the stairs are, top to bottom, an oil on canvas by Charles A. Sommer (1829-1894) and *Marine Sunset*, [18]78, oil on canvas, by Franklin Briscoe (1844-1903). Above the sofa on the right are, from left: *The Berkshires*, oil on canvas, by Arthur Parton (1842-1914), and *Sunset Landscape*, 1868, oil on canvas, by Ferdinand Alexander Wust (1837-1876).



On the left is *Gatun Lake, Panama*, 1879, oil on canvas, by Norton Bush (1834-1894). On the right is *Cascading Waterfall among Wooded Landscape*, 1856, oil on canvas, by Régis Gignoux (1816-1882).



To the right of the stove are, from left, *Church at Sunset*, 1876, oil on canvas, by George Herbert McCord (1848-1909); *Twilight*, 1847, oil on canvas, by Jasper Francis Cropsey (1823-1900); and McCord's oil on canvas, *Sunset in the Winter Wilderness*, 1872. Beneath them are, left to right, *Cloud Formation* by Albert Bierstadt (1830-1902); *A Study of Rocks and Mountains in the Catskills*, circa 1863, by Sanford Robinson Gifford (1823-1880); and *Autumn in the Catskills*, 1874, by Charles Henry Chapin (1830-1889).

things would have been a lot different. The prices were less, and there was a tremendous amount of really good stuff. Later I was lucky to connect with Louis Salerno at Questroyal Fine Art who has been a tremendous help.

"I buy things that appeal to me and don't get tired of them," he continues. "I've always bought the best I could get. Some things were unsigned and unidentified but they had merit and I liked them.

"The handling of light in Wust's *Sunset Landscape*, for instance, is absolutely spectacular, particularly above the distant hills at the left," he says. "A painting of this quality and size by one of the big guns would be completely beyond my means, but my pleasure comes from the quality of the image, not the name recognition of the artist."

King has often been bothered by details in Régis Gignoux's generically titled *Cascading Waterfall among Wooded Landscape*. He explains, "One interesting and totally unexpected experience associated with enjoying living with meticulously rendered, faithful-to-nature paintings and sharing them with friends has been to be told by some of my well-traveled, environmentally engaged young



On the facing wall is *Explorers in the Wilderness*, 1861, oil on canvas, by Samuel P. Dyke (1835-1870). On the right are four 19th-century American pastels, with monogram 'wjm', 1879.



To the left of the stove are, from left to right and top to bottom: *An Early Autumn Twilight (aka Hunter Mountain)*, 1864-5, by Thomas Worthington Whittredge (1820-1910); *Cascade on Lake George*, oil on canvas, by John Frederick Kensett (1816-1872); *View of Pennsylvania River*, oil on canvas, by William Mason Brown (1828-1898); and *Appledore Island, Coast of Maine*, 1872, oil on canvas, by William De Haas (1830-1880).



On the top left is *Shepherd and Mountain Brook* by Samuel Colman (1832-1920). Next to it is *Snow Peaks* by John Williamson (1826-1885). Beneath the Williamson is *Autumn Landscape* by William Hart (1823-1894). Above the sofa are, left to right, *The Berkshires*, oil on canvas, by Arthur Parton (1842-1914), and *Sunset Landscape*, 1868, oil on canvas, by Ferdinand Alexander Wust (1837-1876).

friends, 'Oh, wow, I've been there. That's so-and-so.' At first I assumed the Gignoux was somewhere in upstate New York where Gignoux did much of his work. I have long been bothered by both the rocks and the trees as not seeming to belong to the Northeastern landscape. A few years ago a friend came in and immediately identified it as a place on a river out West. It is exciting to be able to add a specific location to a previously generically identified landscape, but unfortunately, in such instances, and there have been about five, I have been too stupid to write them down.

"The quality of the image not the fame of the artist has always been the determining factor," he notes. "I have seen catalogs of collections that include every famous name in the book, but the images are very disappointing. I do not think of myself as a collector; I think of myself as someone lucky enough to be able to live, day in and day out, with brilliantly rendered landscapes of which I am the custodian until they pass to their next owners." ■



Valley View, 1879, charcoal on paper, by Jervis McEntee (1828-1891), hangs above a piece of intricately carved 19th-century Chinese export furniture.

Gallery Shows

Previews of upcoming shows of historic American art at galleries across the country.



Frank N. Wilcox (1887-1964), *Washer Woman, Monhegan Island, Maine* (detail). Watercolor on paper mounted on board, 15 x 20 in., signed lower right: 'The Washer Woman'. Booth Bay Maine, Monhegan Island. Class 4 - Odd Size Watercolors. On view at WOLFS Gallery.

America's Storyteller

A new show at Menconi + Schoelkopf offers an important trio of N.C. Wyeth works that have never been on the market

September 10-October 25

Menconi + Schoelkopf
22 E. 80th Street
New York, NY 10075
t: (212) 879-8815
www.msfineart.com

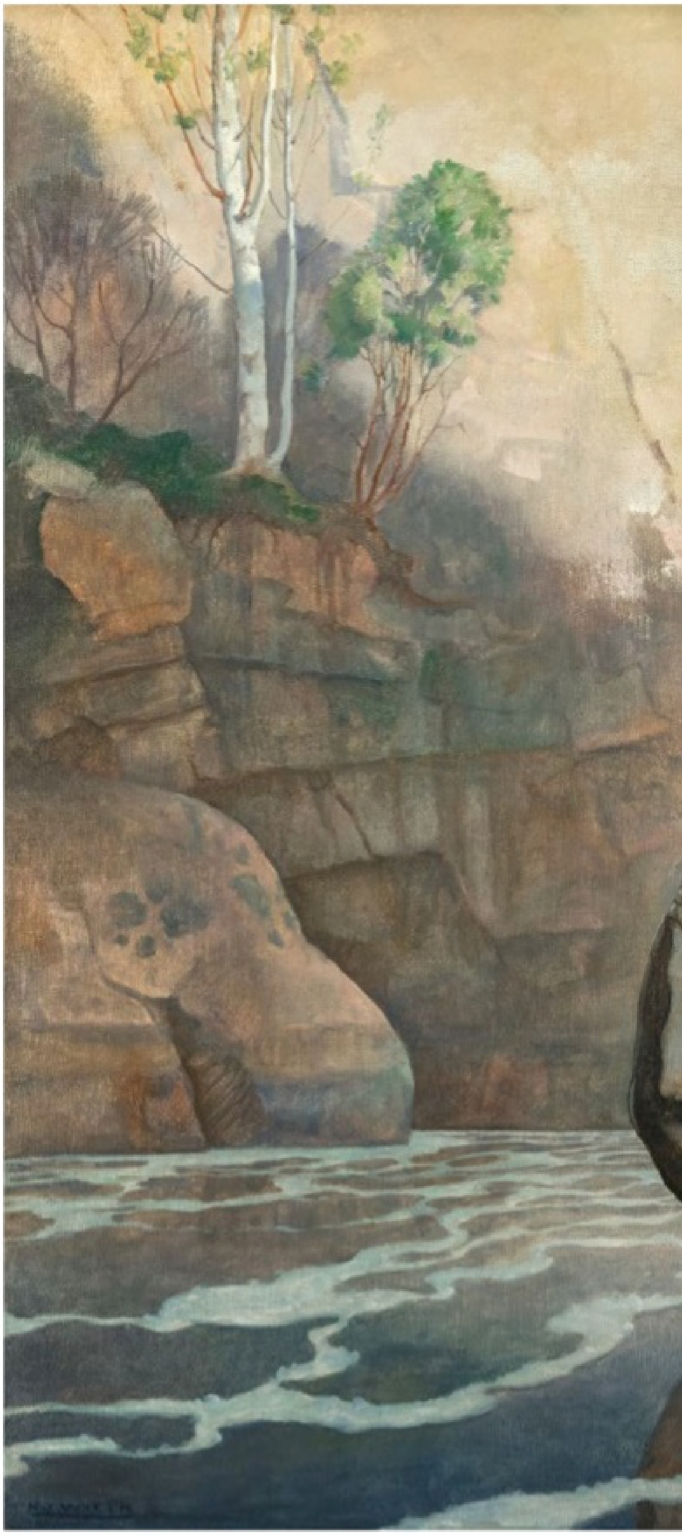
N.C. Wyeth is as important to the canon of American storytelling as Mark Twain, Ernest Hemingway, Kurt Vonnegut, John Steinbeck and William Faulkner. And yet Wyeth never wrote a single book. The painter certainly illustrated many—including some classics, such as *Treasure Island*, *Robin Hood* and *The Last of the Mohicans*—and today his works are some of the most recognizable in American art. But "painter" doesn't begin to encapsulate all that Wyeth accomplished in his career.

At the New York City gallery Menconi + Schoelkopf, another word better captures all that the artist contributed to American art: storyteller. "It all came down to his ability to tell a story," says gallery co-owner Andrew Schoelkopf. "That's what we plan to focus on and convey in our new show of his work. He could tell a story through his paintings, and he was loved and adored for the stories he told."

Now open at the gallery is *N.C. Wyeth: Storyteller*, a new show featuring 15 works by the famous painter. The exhibition was timed to coincide with a Wyeth renaissance led by a major new exhibition at Maine's Portland Museum of Art and co-organized by the Brandywine River Museum of Art, which has created a swell of appreciation for the artist and illustrator, who was father to Andrew Wyeth and grandfather to Jamie Wyeth.

Storyteller is headlined by three important Wyeth works that come from the McCoy Collection. John McCoy Sr. was an artist himself and a student under Wyeth. In 1935 he married Wyeth's youngest daughter, Ann, Andrew's sister. Naturally, the two families were very close and artwork was traded, gifted and purchased between them. Several paintings were passed down through the generations to McCoy's grandchildren, who are now presenting them at Menconi + Schoelkopf. "One of the pieces was acquired in 1965. The collector was graduating college and he decided to acquire another picture to add to what the family already had," Schoelkopf says. "Several of these pieces have been in the family for nearly 100 years, so we're very excited to be showing them. These are certainly some of the most import Wyeth artworks to be offered in the last couple of decades."

Works in the show include *Indian Spearman (Spearfishing)*, a



N.C. Wyeth (1882-1945), *Indian Spearman (Spearfishing)*, 1934. Oil on canvas, 37¼ x 53 in., signed lower left: 'NC Wyeth'.

1934 oil on canvas that commands a huge presence at 53 inches wide. "The enormous scale of the painting and the amazing composition certainly informs your viewing of the picture. This was a gift to a family member very early on. It does resemble some famous concepts he'd painted before, including *In the Crystal Depths*, which he had painted in 1907 for *Outing Magazine*," says Schoelkopf. "In this work, it is a grand summation of Wyeth's style. It's very dramatic in a way that only Wyeth is capable of doing…It's consistent with his earlier works of Native Americans. He painted them very peacefully, as very loving and honorable figures, which was not always the way they were represented by other artists of the time. And the way he paints the clarity of the scene, it has an almost mystical quality to it with ribbons of color that can be seen in the water."

Another key painting from the show is *Wash Day on the Maine Coast*, an oil work from 1934. The image shows a woman hanging clothes to dry on a





N.C. Wyeth (1882-1945), *The Duel on the Beach*, 1920. Oil on canvas, 40½ x 29¾ in., signed lower right: 'NC WYETH'.



N.C. Wyeth (1882-1945), *Wash Day on the Maine Coast (Harbor, Monday Morning; Monday Morning on the Maine Coast; Washday; Port Clyde)*, 1934. Oil on canvas, 48½ x 52 in., signed lower right: 'NC WYETH'.

windblown line as a bustling harbor is tucked into the coastline behind her. "It offers a complete narrative of life on the coast," Schoelkopf says, adding that it will be very new to most admirers of Wyeth's work simply because it's been in a private collection for so long. "It was exhibited as early as 1934 and it did receive some contemporary press, but dropped out of the public eye because it's a [McCoy] family picture. It truly is one of his great accomplishments, though. His ability to make an everyday experience—the hanging of the laundry—so engaging, so full of life, so romanticized, is one of the unique characteristics of his work."

The third work from the McCoy Collection is 1920's *The Duel on the Beach*, which was an illustration for the Scribner's Classic *Westward Ho!*, written by Charles Kingsley. "These three pictures are really sensational," says Schoelkopf. "They are really special pictures and the fact that they are for sale is an extraordinary opportunity."

Other works in the show are *Two Hunters and Canoe* from 1911 and *The Decoy*, an action scene from 1913, as well as one important loan to the exhibition, *The Homecoming*, showing a soldier returning to the family farm after serving in World War II. *The Homecoming* was painted in 1945, not long before Wyeth's tragic death in a train accident in Chadds Ford, Pennsylvania.

N.C. Wyeth: Storyteller will be on view at Menconi + Schoelkopf in New York September 10 through October 25. ■

Significant Works

Questroyal Fine Art's annual catalog show gives collectors the opportunity to view and purchase some of the finest examples of American art

October 1-December 31

Questroyal Fine Art
903 Park Avenue, Third Floor
New York, NY 10075
t: (212) 744-3586
www.questroyalfineart.com

George Bellows (1882-1925) was born in Columbus, Ohio, and went to Ohio State University where he was scouted to play for the Cincinnati Reds baseball team. He opted instead to go to New York, where he studied with Robert Henri and was instrumental in organizing the *Armory Show* in 1913. He was well known for his gritty scenes of New York and boxing matches where the audience is as interesting as the pugilists themselves. After the *Armory Show* and the death of his father shortly after its close, Bellows and his family went to Monhegan Island, Maine, for the summer. He had visited Monhegan with Henri in 1911 and Maine later became a summer retreat for several years.

In 1913 he painted *Between Moon and Sun*, a scene that shows his fascination with light and his characteristic bravura brushstrokes of thickly applied, almost sculptural paint.

The painting is in the catalog *Important American Paintings XX: Truth* at Questroyal Fine Art in New York, available in early October. The gallery's owner, Louis M. Salerno, urges collectors to visit the gallery. "With a bit of luck," he says, "you may come upon a canvas that you may wish to



Sanford Robinson Gifford (1823-1880), *The Mouth of the Shrewsbury River*, 1867. Oil on canvas, 11⅛ x 19⅛ in., signed lower left: 'S R Gifford'; dated lower right: 'July 20 1867'; on verso: 'The Mouth of the Shrewsbury River / SR Gifford 1867'.



Albert Bierstadt (1830-1902), *Forest near Saratoga*. Oil on canvas, 21¾ x 28½ in., monogrammed lower left: 'ABierstadt'.

live with. The one that you might sit before with a glass of wine that reminds you of where you might find your true north. Great art can do this."

Questroyal's *Important American Paintings* catalogs are always a feast for the eyes and an opportunity to see fine examples of the breadth of American art as well as to compare the techniques of the country's best painters.

Also in the exhibition is *In the Birches*, 1974 to 1977, by Luigi Lucioni (1900-1988). He immigrated to the United States in 1911 and eventually settled in Vermont. Electra Havemeyer Webb, founder of the Shelburne Museum, commissioned Lucioni to paint a landscape and invited him to stay at the family's estate on Lake Champlain.



Fairfield Porter (1907-1975), *Cobb Road, Water Mill in April*, 1966. Acrylic on board, 14½ x 17¼ in., signed and dated lower right: 'Fairfield Porter 66'; on verso: 'COBB ROAD, WATER MILL / IN APRIL'.



Luigi Lucioni (1900-1988), *In the Birches*, 1974-77. Oil on canvas, 24⅛ x 18$^{1}/_{16}$ in., signed and dated lower left: 'Luigi Lucioni 1974-77'.



George Bellows (1882-1925), *Between Moon and Sun*, 1913. Oil on panel, 15 x 19½ in., on verso: 'BETWEEN MOON AND SUN / GEO BELLOWS'.

He later wrote, "I was reborn in this majestic setting and I fell in love with Vermont." Although he admitted that he moved trees and mountains when he composed a canvas, his meticulously painted bucolic scenes of landscapes and farms have become emblematic of the Green Mountain State.

He commented, "My chief desire in art...is to paint not what I see but what I know and feel about objects and nature. I try to create objects that have an existence of their own, landscapes that have space, and solid forms and figure that have life and vitality. I love detail, but not for its own sake, but as a part of big masses and design."

Fairfield Porter (1907-1975) painted *Cobb Road, Water Mill in April*, in 1966. Porter and his family had moved to Southampton, New York, in 1949. His neighbors were the abstract expressionists Willem and Elaine de Kooning among other famous artists of the East End of Long Island. He had studied with Thomas Hart Benton at the Art Students League and continued to paint in a relatively realist manner throughout the rise of abstract expressionism while absorbing some of its ideas into his work.

He wrote, "The realist thinks he knows ahead of time what reality is, and the abstract artist what art is, but it is in its formality that realist art excels, and the best abstract art communicates an overwhelming sense of reality."

Porter painted the elegant simplicity in the world around him, reducing detail and reveling in light. He wrote, "Subject matter must be normal in the sense that it does not appear sought after so much as simply happening to one." Having found his subject, something that existed, that he didn't set up or arrange, he said, "I was never one to paint space, I paint air." ■

Half Century

Debra Force Fine Art presents a new exhibition that examines 50 years of American art

September 16-October 25

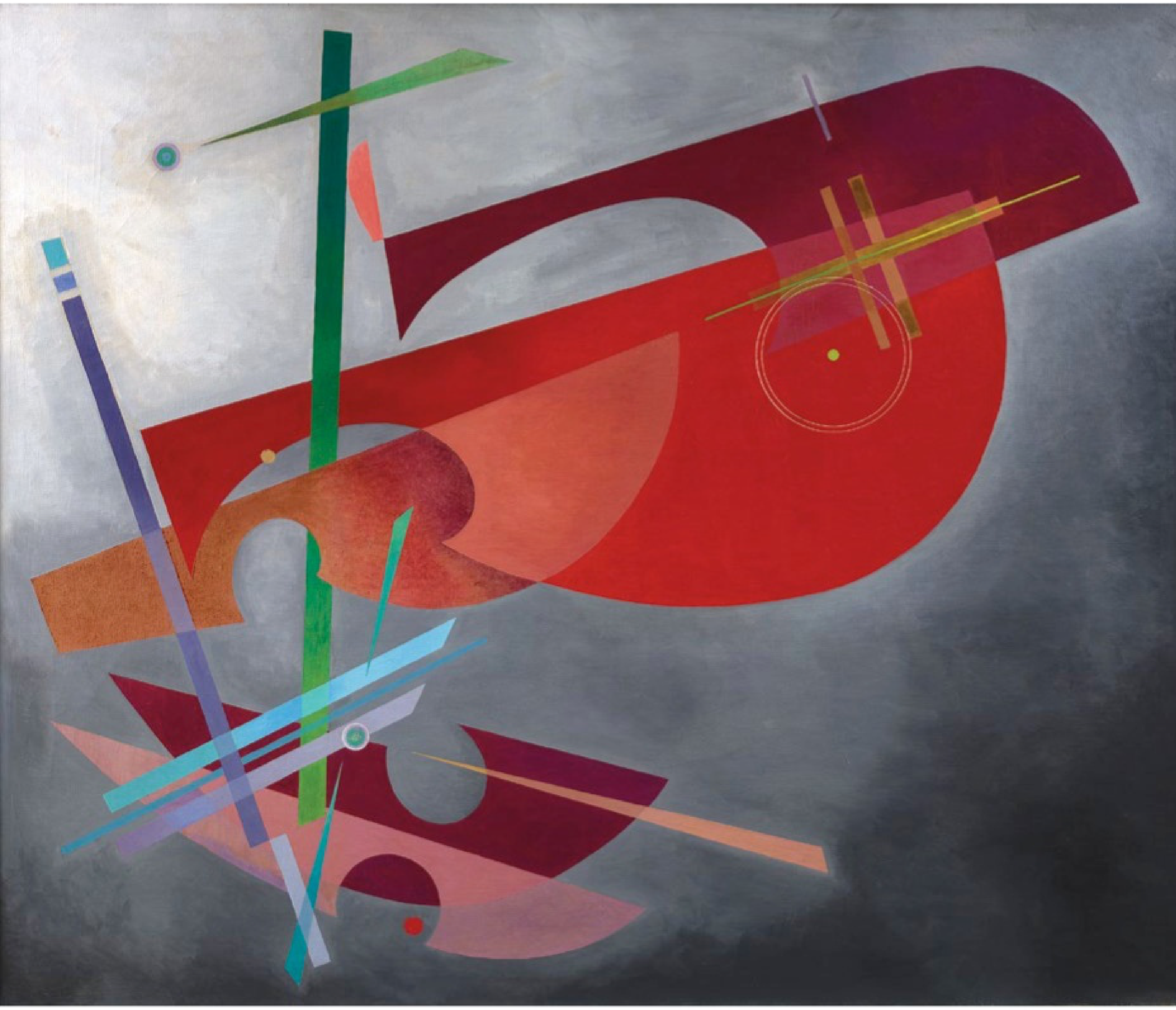
Debra Force Fine Art
13 E. 69th Street, Suite 4F
New York, NY 10021
t: (212) 734-3636
www.debraforce.com

In 1946, abstract painter Rolph Scarlett painted *Red Form*, a 52-by-62-inch work that featured a bold symphony of shapes arranged over a gloomy field of shadow. The work would soon go to the permanent collection at the Guggenheim Museum in New York. "Permanent" turned out not to be the case, though, when the work was deaccessioned from the museum and ended up in a private collection in the 1970s, where it would stay for more than four decades.

The work is now the centerpiece of a new exhibition, *Fifty Years of American Art*, at Debra Force Fine Art in New York. The show will present 35 works by key figures of 20th-century American



George Copeland Ault (1891-1948), *Desert Towers*, 1937. Oil on canvas, 24¼ x 30¼ in.



Rolph Scarlett (1889-1984), *Red Form*, 1946. Oil on canvas, 52 x 62 in.

art, artists such as George Copeland Ault, Milton Avery, Stuart Davis, Arthur Dove, Jacob Lawrence and Grace Hartigan, whose black-and-white drawings will be featured prominently. For gallery director Bethany Dobson, the show will be anchored by Scarlett's *Red Form* and Hartigan's drawings.

"We love getting these amazing works in the gallery, especially when they haven't been seen in awhile," she says. "For *Red Form*, it's a big painting and really powerful in person. It's fun, too. Scarlett was one of the early artists who painted abstractly, and he was very influenced by Kandinsky and Hilla von Rebay, who was starting the Museum of Non-Objective Painting at the time, which would go on to become the Guggenheim…Paintings of this size and from this period are rare. He had a long life so he was quite prolific—he also did jewelry designs—and you do see his work at auction, but nothing quite like this. It's a special piece."

Elsewhere in the show will be the 1937 oil *Desert Towers* by Ault, who was mostly known as a precisionist, though this work has elements of surrealism as a tower emerges from a bleak desert landscape that spans out far and wide in front of a snow-capped mountain range. "It's an imaginative theme and is quite wonderful as well. Unlike other artists, he didn't go to the Southwest and didn't take trips to Taos or Santa Fe. This work was done in Woodstock, New York, and while he was there he was feeling very isolated

Larry Rivers (1923-2002), *Clarice with a Blue Eye: The Artist's Wife*, 1961. Gouache, pencil and tape in collage on paper, 14 x 16½ in.



Milton Avery (1885-1965), *Pink Island, White Waves*, 1959. Oil on canvasboard, 18 x 24 in.





Stuart Davis (1892-1964), *Study for 'Pochade' #2*, 1958. Oil on canvas, 12 x 16 in.

after spending so much time in New York City. In response to that he did a whole group of these desert landscapes. Some of them are nocturnal scenes, and they are these very stark, isolated compositions with jagged rocks or really interesting light," Dobson says. "Ault had a challenging personal life. He was very ill as a child, and when he was very young he was in Europe with his family. When he came to the state, shortly afterward, his mother died in a mental institution, one of his brothers committed suicide. He was poverty stricken, which is why he moved from New York City to Woodstock. Later his father died of cancer, and then two of his other brothers committed suicide after they realized their father left them with no money. There was a lot of tragedy in his life."

Other works in the show include an oil study by Davis, Avery's *Pink Island, White Waves*, and Larry Rivers' *Clarice with a Blue Eye: The Artist's Wife*, which helped inform one of his greatest works, *Parts of the Face: French Vocabulary Lesson*, which is now part of the Tate Modern's collection.

The title of the show, *Fifty Years of American Art*, roughly refers to an exciting period that begins in the 1930s and ends in the 1980s. "The show is an interesting look at what was happening in American art during this period. In the 1950s, for example, you have abstract expressionist works that are very dramatic, and then works by Milton Avery that are bright and colorful and there are certainly abstract elements to it, but they are recognizable as seascapes and landscapes," Dobson says. "At the same time you have Louis Guglielmi. His works from the 1950s are a combination of modernism and surrealism and using really bright color. The show tells a broader story about what artists were doing in certain decades, whether it was early abstraction in the 1930s or abstract expressionism in the 1950s, or how those artists explored art outside of their respective movements—these weren't just one-note decades."

Fifty Years of American Art continues at Debra Force Fine Art through October 25. ■

The Dean

WOLFS Gallery in Cleveland, Ohio, is holding an exhibition for watercolorist Frank Wilcox

September 19-October 25

WOLFS Gallery
13010 Larchmere Boulevard
Cleveland, OH 44120
t: (216) 721-6945
www.wolfsgallery.com

Cleveland, Ohio, is renowned for its cultural richness from the Cleveland Institute of Art and the Cleveland Museum of Art, to the Cleveland Orchestra and the Rock & Roll Hall of Fame.

In the late 19th century, lithography companies flourished in the city. Morgan Lithographic Company, for instance, produced posters for silent films and Ringling Brothers Circus and won awards for its work at world's fairs in Paris and Chicago.

The lithography business attracted talented artists from around the world according to Michael Wolf of WOLFS Gallery in Cleveland. "The influx of artists began a great arts community," he says. "Informal schools sprang up and artists were mentoring other artists and having summer schools."

Wolf explains that a group of



Frank N. Wilcox (1887-1964), *Percé Rock by Moonlight, Gaspé, Canada*, ca. 1930. Watercolor on paper, 14 x 20 in., signed lower right. Class 4 – Odd Size Watercolors.



Frank N. Wilcox (1887-1964), *Breton Peasants*, 1926. Watercolor on paper, 18¾ x 24½ in., signed lower left; sketch on verso. Class 8 – Europe, Summer 1926-7.



Frank N. Wilcox (1887-1964), *Fisherman's Island, Maine*, ca. 1925. Watercolor on paper, 15 x 20 in., signed lower left. Eastern Seaboard, Class 4 – Odd Size Watercolors.

artists at the time became known as the Cleveland School and were responsible in part for the evolution of the Cleveland School of Art which, in 1948, became the Cleveland Institute of Art. The school's curriculum was traditional and rigorous.

Henry Keller (1869-1949) entered the Cleveland School of Art in 1887 as a student and returned as an instructor in 1902. One of his students was Frank Wilcox (1887-1964) who, himself, returned to teach and became known as the "Dean of Cleveland School Painters." Among his students were Charles Burchfield and Clarence Carter.

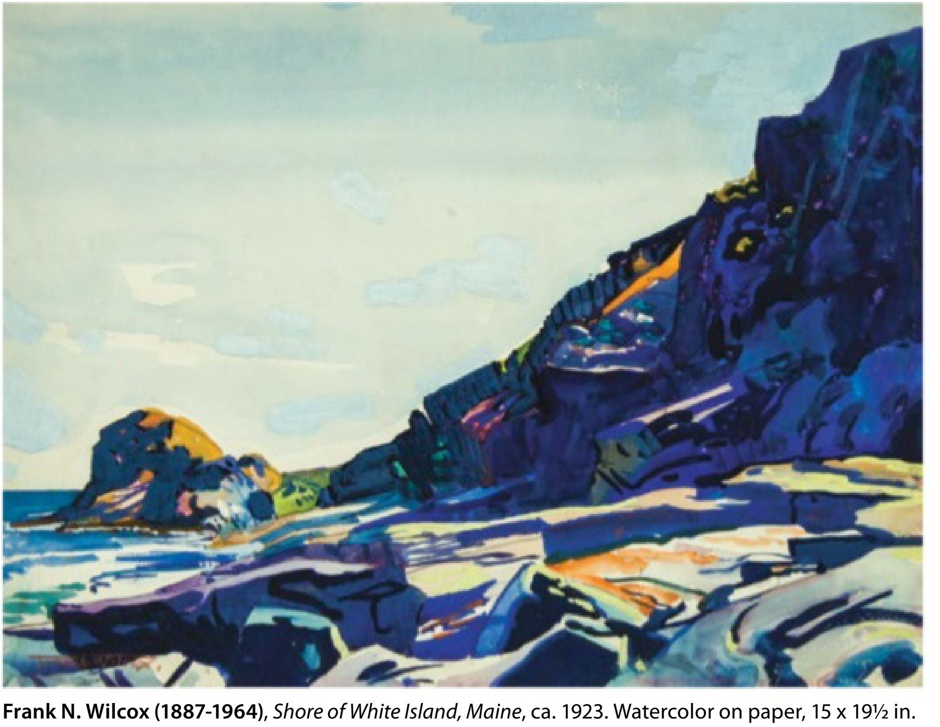
The Dean, an exhibition of his work including a number of recently discovered and unexhibited modernist watercolors, will be shown at WOLFS Gallery September 19 through October 25.



Frank N. Wilcox (1887-1964), *Notre Dame from the Île de la Cité*, 1926. Watercolor on paper, 18 x 24 in., signed lower right. Exhibited in "A Buckeye Abroad: Frank Wilcox in Paris 1910-1926", owned by Barb Hughes. Class 8 – Europe, Summer 1926-7, final trip to Paris.

Upon returning from Paris in 1911, "Keller pushed Wilcox to express himself more impressionistically," the gallery notes. "Although initially resistant, Wilcox began to find value in Keller's urgings—to be more intentional and deliberate in using pure color. In addition to the use of bold, pure colors, Wilcox began abandoning sketching and underdrawing. Instead, directly applying paint to paper, enhancing his personal artistic style of fluid line, striking composition, and vivid color."

The watercolors of Boothbay, Maine, and the Gaspé Peninsula in Canada, as well as scenes from France, are bold and free. The gallery notes, "When visiting and working in Gaspé, Wilcox specified that he needed a 'special palette' for the 'extra blues and the contrasting keys of sky and earth.'" The intense



Frank N. Wilcox (1887-1964), *Shore of White Island, Maine*, ca. 1923. Watercolor on paper, 15 x 19½ in. Class 30 – Cupboard Class, Studies & Experiments 2/3 page.



Frank N. Wilcox (1887-1964), *Headland & Rocks, White Island, Maine*, ca. 1923. Watercolor on paper, 15 x 19½ in. Class 4 – Odd Size Watercolors.



Frank N. Wilcox (1887-1964), *Cliffs near Paramé, France*, ca. 1926-7. Watercolor on paper, 11 x 14½ in., signed lower right. Class 8 – Europe, Summer 1926-7.

blue of the sky against and behind the imposing limestone rock in *Percé Rock by Moonlight, Gaspé, Canada* is stunning. The drawing had been hidden away in the Wilcox home, perhaps since it was painted.

Wolf has been working with Wilcox's grandson who has "provided us with uninhibited access to dusty boxes and cupboards filled with paintings and ephemera, until now, unseen for decades. The deep cobalt and shimmering emeralds Wilcox used in this group of seascapes and landscapes remain as vibrant as the day they were painted. In addition, the estate has shared a profusion of archives from the artist, from photographs to documents which Wilcox wrote in reflection of his career." Advances in framing and glazing will assure that the intense colors will remain vibrant for years to come. ■

Beauty of the World

Gerald Peters Gallery presents an exhibition of Gustave Baumann's Southwestern prints

September 27-November 30

Gerald Peters Gallery
1005 Paseo de Peralta
Santa Fe, NM 87501
t: (505) 954-5700
www.gpgallery.com

Gustave Baumann (1881-1971) was born in Germany and moved to Chicago with his family in 1891. A printmaker and a painter, his work prior to moving to Santa Fe, New Mexico, in 1918 had a more somber palette. After an earlier visit to Santa Fe and Taos he wrote that he had "learned too late that a palette and theories regarding color east of the Mississippi should all be tossed in the river as you cross the bridge. My summer's work looked very sad indeed. I felt I wanted another try at this obstreperous material."

His palette became bolder as he



Gustave Baumann (1881-1971), *Bright Angel Trail*. Woodblock print, ed. 22 of 120, 9½ x 11¼ in.



Gustave Baumann (1881-1971), *Spring Serenade*. Woodblock print, ed. 49 of 120, $9\frac{3}{8}$ x $11\frac{1}{4}$ in.

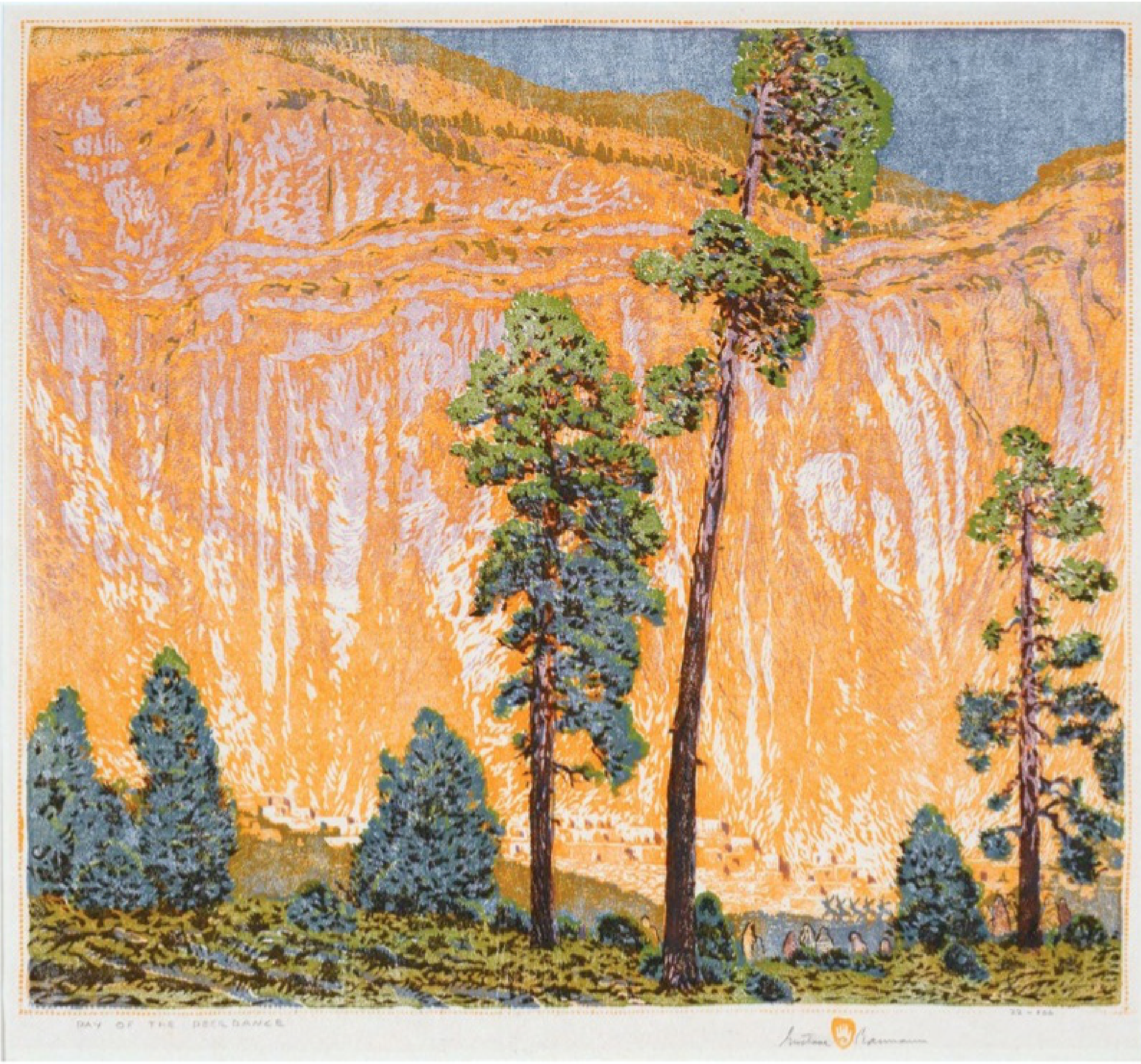


Gustave Baumann (1881-1971), *Green Gate Orchard*. Woodblock print, ed. 7 of 125, $9\frac{1}{2}$ x $11\frac{1}{8}$ in.

absorbed the Southwest and the coast of California. He mixed his own inks, carved the blocks and pulled the editions of, usually, 125 prints. Commenting on the blocks, he wrote, "There is something precious about a clean basswood plank properly seasoned. The gouge, sharpened to a hair's edge, sinks in and comes out of the wood at just the right time." An advocate of fine craftsmanship, he often said, "What you put your hand to, put your heart behind." When he signed his prints, he printed a small hand with a heart between his first and last name.

Gerald Peters Gallery in Santa Fe will have an exhibition of his prints September 27 through November 30.

After a cold winter, the blossoming of fruit trees in the spring brings

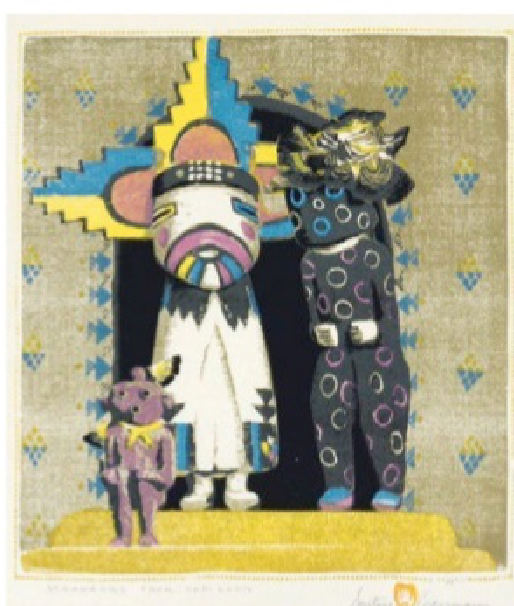


Gustave Baumann (1881-1971), *Day of the Deer Dance*. Woodblock print, ed. 22 of 100, 19⅛ x 21½ in.

vibrant color to the monochromatic landscape. His *Spring Serenade* is a celebration of the contrast. *Strangers from Hopi Land* illustrates his continuing fascination with the Native culture of the Southwest. He had begun collecting katsinam shortly after settling in Santa Fe.

Native life in the context of the landscape is depicted in his *Day of the Deer Dance*. The Pueblo buildings are dwarfed at the base of the cliff. Observers huddle in the right foreground while the dancers are silhouetted against the sunlit cliff.

Living in Brown County, Indiana, for nearly six years before moving West, Baumann carved a phrase beneath the mantel of a friend's home: "Every morning I take off my hat to the beauty of the world." ■



Gustave Baumann (1881-1971), *Strangers from Hopi Land*. Woodblock print, ed. 19 of 125, 10¾ x 9¾ in.

Events & Fairs

Coverage of all the major art fairs and events taking place across the country.



Donald Mosher (1945-2014), *Gloucester Overlook*. Oil on canvas, 30 x 36 in., signed lower left. Available at *Boston International Fine Art Show*, October 24 to 27.

PREVIEWS

Teeming with History

The Boston International Fine Art Show returns this October with a variety of top historic art and a few new elements

October 24-27

Boston International Fine Art Show
Cyclorama, Boston Center for the Arts
539 Tremont Street
Boston, MA 02116
t: (617) 363-0405
www.fineartboston.com

Every year, the *Boston International Fine Art Show* sees more and more visitors attend the landmark show. "It's a combination of things that draws people to Boston. Certainly the history, the Freedom Trail, the history of the American Revolution," says *BIFAS* co-producer Tony Fusco of Fusco & Four. "There's a buzz about Boston in the air, it's a beautiful city, and we have great institutions." The annual show, celebrating its 23rd year this October 24 to 27, is a gathering for both seasoned art collectors and those simply looking to learn more about historic art.

"It's important to me personally that people come to the show not just thinking, 'They want to sell me a painting.' We do this because we love it. Because we have a passion for it. The best way to bring people in is to educate them and share these stories with them. That's what really gets me excited for this show," says Fusco.

A superb selection of historic, modern and contemporary fine art offered by 40 galleries from across the United States and Europe will be available for attendees to explore throughout the four-day event. Throughout its history, *BIFAS* has featured numerous galleries specializing



Attendees view artwork in Avery Galleries' booth during the 2018 Gala. Photo by Tara Carvalho.



A view of the domed skylight of the Cyclorama at the Boston Center for the Arts at last year's Gala Preview. Photo by Tara Carvalho.



John Whorf (1903-1959), *Northern Sword*. Watercolor on paper, $22\frac{1}{8}$ x $30\frac{1}{2}$ in., signed lower right: 'John Whorf'. Courtesy Questroyal Fine Art.



in American art of the 19th and early-20th centuries, and this year is no exception.

Esteemed dealers present for this year's show include two 23-year veteran galleries that were among the handful of galleries that started the show in the late 1990s—Questroyal Fine Art in New York and Martha Richardson Fine Art in Massachusetts. Also returning this year are Avery Galleries and Parco Fine Art, as well as a new contemporary art section for individual artists and galleries that specialize in emerging and mid-career artists titled *Emerge*.

Avery Galleries brings to this year's show a Frederick John Mulhaupt nocturne of several boats docked in Gloucester Harbor, as well as a Theodore Wendel pastel bursting with greenery, titled *A New England Garden*.

Parco Fine Art in Massachusetts specializes in top tier paintings by artists who worked and lived on Cape Ann. "We delight in helping people find the one great painting they will cherish for years to come, or perhaps several to begin or enhance a fine collection," says Leonard Parco of Parco Fine Art. The dealer brings works by John Whorf, Donald Mosher and Gifford Beal to the 2019 *Boston International Fine Art Show.*

A range of educational programming and panels will be

Mary Rogers Williams (1857-1907), *A Girl in Red*, pre-1901. Oil on panel. Private collection. Photo by Ted Hendrickson.



Theodore Wendel (1859-1932), *A New England Garden.* Pastel, 24 x 21 in., signed lower right: 'Theo Wendel'. Courtesy Avery Galleries.



Fairfield Porter (1907-1975), *Woods*, 1968. Oil on board, 20 x 18 in., signed and dated lower center: 'Fairfield Porter 68'. Courtesy Questroyal Fine Art.



John Whorf (1903-1959), *Provincetown Cottage*. Oil on canvas, 29 x 36 in., signed lower right. Courtesy Parco Fine Art.



Eric Sloane (1905-1985), *First Snow*. Oil on board, 27¼ x 33 in. Courtesy Questroyal Fine Art.



held throughout the duration of the event, including "An Insider's View of Valuing Art" by internationally-recognized art expert Peter Falk, creator of *Who Was Who in American Art*, on Saturday at 3 p.m.; and on Sunday at 2 p.m., a discussion with Eve M. Kahn—widely known for her antiques column for the *New York Times*—who will be launching her new book, *Forever Seeing Beauties: The Forgotten Impressionist Mary Roger Williams, 1857-1907*. In addition, *American Fine Art Magazine* editor Joshua Rose will moderate *Living with Art*, a panel discussion with interior designers Craig Tevolitz, Anelle Gandelman and Lucinda Loya on Saturday at 2 p.m. ■

Frederick John Mulhaupt (1871-1938), *Moonlight, Gloucester Harbor*. Oil on canvas on board, 36 x 36 in., signed lower right: 'Mulhaupt'. Courtesy Avery Galleries.

Inaugural Showcase

The first Jackson Hole Fine Art Fair will feature exhibitions from 50 dealers of historic and contemporary artwork

September 12-15

Jackson Hole Fine Art Fair
Snow King Sports and Events Center
100 E. Snow King Avenue
Jackson, WY 83001
www.jacksonholefineartfair.com



Emil Bisttram (1895-1976), *Hopi Dancers,* 1966. Oil on board, 20 x 16 in., signed and dated bottom center. Courtesy Addison Rowe Gallery.

Fifty national dealers that specialize in Western, contemporary and historic American art will converge in Jackson Hole, Wyoming, for the inaugural *Jackson Hole Fine Art Fair.* The event, produced by ShowHamptons, adds another layer to the city's already dynamic fine arts scene. Taking place September 12 to 15, this new event runs concurrently with the *Jackson Hole Fall Arts Festival*, where the town becomes a mecca for the arts with artists, collectors, dealers and museums coming together for an array of exhibitions and events.

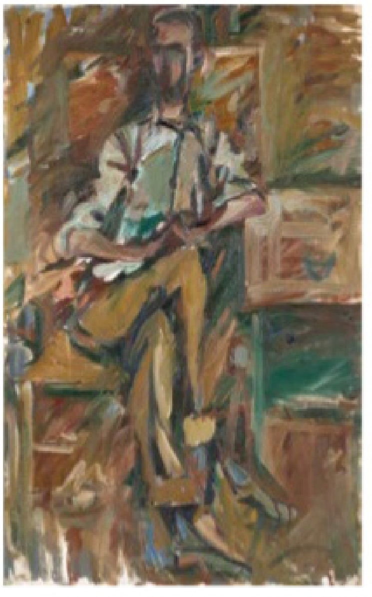
Among the exhibitors at the fair will be Addison Rowe Fine Art, Bill Hester Fine Art, Bonhams, Gary Snyder Fine Art, Kiechel Fine Art, Mark Sublette Medicine Man Gallery, Rehs Contemporary Galleries and more.

"We are proud to be able to present this inaugural edition of *Jackson Hole Fine Art Fair,*" says Rick Friedman, executive director of ShowHamptons. "Our exhibitors will be showcasing important works that range across genres, providing visitors an opportunity to explore Western, Native American art and wildlife art alongside modern and contemporary artists such as Maynard Dixon, Andy Warhol, Ed Mell and Ed Ruscha."

Jackson Hole Fine Art Fair opens September 12 from 3 to 6 p.m. with an Opening Sneak Peek; show hours continue September 13 and 14 from noon to 6 p.m. and September 15 from noon to 4 p.m. The fair will collaborate with a number of local charities, museums and companies for special events and programming throughout its run. Notably, the Harvest Moon Art Benefit on September 14, from 6 to 8 p.m., will raise funds for the National Museum of Wildlife Art. ■



Thomas Hart Benton (1889-1975), *Cowboy at the Well.* Courtesy Kiechel Fine Art.



Elaine de Kooning (1918-1989), *Bill Brown*, 1954. Oil on canvas, 32 x 19¾ in. Courtesy Childs Gallery.

Museum Exhibitions

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.



James Abbott McNeill Whistler (1834-1903), *Southend Pier*, 1882-84. Watercolor on paper. Gift of Charles Lang Freer, Freer Gallery of Art, F1904.82. On view at the Freer Gallery of Art, a Smithsonian Institution.

PREVIEWS



Lucile Blanch (1895-1981), *City View*, ca. 1937. Oil on canvas, 19¼ x 29⅛ in. Private collection, GMOA 1998.8E.

Working Women

A Georgia exhibition spotlights the contributions of women artists of the Great Depression era

Through September 8
Georgia Museum of Art
90 Carlton Street
Athens, GA 30602
t: (706) 542-4662
www.georgiamuseum.org

Founded in 1935, the Works Progress Administration's Federal Art Project created jobs for unemployed artists afflicted by the Great Depression. Not only did the program—part of Franklin D. Roosevelt's New Deal—create new work and art for the public, it also provided women with the opportunity to be a part of documenting the journey out of the harshest economic downturn in U.S. history. On view through September 8 at the Georgia Museum of Art, *Women of the WPA* takes a closer look at these works as well as the stories of the women who created them.

Although the Federal Art Project created new opportunities for many women, it failed to acknowledge others. "I noticed in my research that on a number of works we received, women's names were misspelled or missing altogether," says Annelies Mondi, the museum's deputy director and curator of the exhibition. "Still, I was pleased to be able to find out some of these women's names and recover their stories."

Featuring dozens of women artists—all employed by the WPA—*Women of the WPA* exhibits the work of Lucienne Bloch, Elizabeth Olds, Ann Nooney, Marie Bleck, Lucile Blanch, Mary Hutchinson and Doris Lee—to name a



Elizabeth Olds (1896-1991), *Miner Joe*. Lithograph on paper, 17½ x 13¼ in. Georgia Museum of Art, University of Georgia; Transferred from the University of Georgia Library, GMOA 1969.2482.



Doris Lee (1905-1983), *Beach Party*, 1934. Oil on canvas, 37½ x 50¾ in. Private collection, GMOA 2000.18E.

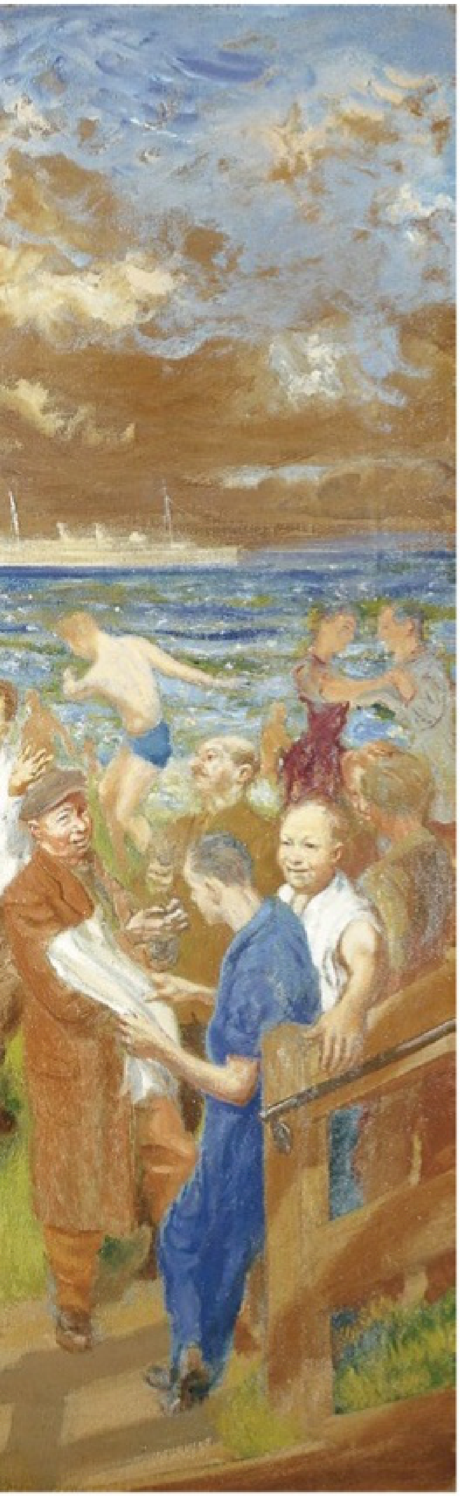
few. Ranging from cityscapes and beach scenes to imagery of factory workers, works from this time depicted a slice of life in America.

"So much of the work from this time period is about everyday life," says Mondi.

Works such as *Miner Joe*, a lithograph by Olds that depicts a miner hard at work; *Detroit*, by Bloch, which shows a factory skyline as viewed from across the Detroit River; and the urban landscape *City View*, by Blanch, address the rapid industrialization taking place in the late 19th and early 20th century.

"Many of these women went to these industrial sites, which couldn't have been that comfortable as a woman to do at that time," Mondi explains.

While half of the works in the exhibition are industrial in some fashion, the exhibition also includes works representing a leisure, home and domestic theme. Naturally, as WPA





Lucienne Bloch (1909-1999), *Detroit*, 1932. Lithograph on paper, 8 x 11¼ in. Georgia Museum of Art, University of Georgia; Gift of Mr. and Mrs. Vic Zink, GMOA 1988.107.



Mary Hutchinson (1906-1970), *Two of Them*, 1933. Oil on canvas, 20 5/8 x 31 11/16 in. Private Collection, GMOA 2002.3E.

artists hailed from the West to the East Coast, artwork from this time explored a "diversity of topics" as unique as the artists themselves.

Among the standouts in the non-industrial category are *Beach Party*, a large, colorful and jovial oil on canvas by Lee; and *Two of Them*, by Hutchinson, which features a feuding couple in front of what appears to be a bank vault. "There's so much symbolism in there," comments Mondi.

From painting to printmaking, works in *Women of the WPA* also span across mediums. "At this time, we were kind of finding ourselves in American art," says Mondi. "Many of these women were on the forefront of a variety of kinds of art and movements. I'd love for people to see how involved women were in helping to develop what we know as American art, and how involved they were in the fabric of society of their time." ■

The Touch of Color

A new exhibition at the National Gallery of Art explores the beauty and history of pastels

September 29-
January 26, 2020

National Gallery of Art
6th and Constitution Avenue NW
Washington, DC 20565
t: (207) 737-4215
www.nga.gov

Pastel is a versatile medium that has been used by artists around the world for centuries. Its portability has made it an accessible and practical choice, particularly in the early years when the majority of works were done from life. In the United States, pastel art first became popular in the late 18th century when artists were going on location for portrait commissions. These artists considered their works to be pastel paintings—rather than drawings that they are often thought of as today—because of how they applied the pastel to their surfaces. This flexibility in application, too, enamored artists and made it a sought-after medium for sketches as well as completed works of art.

Beginning September 29, the National Gallery of Art in Washington, D.C., will present a comprehensive exhibition that explores the beauty and history of this treasured medium. The show, titled *The Touch of Color: Pastels at the National Gallery of Art*, is co-curated by Stacey Sell, associate curator, department of Old Master drawings, and Kimberly Schenck, head of paper conservation. This partnership has allowed the focus of the show to be on the works themselves as well as how artists used the medium.

The earliest American work in the show is John Singleton Copley's 1765 portrait *John Temple*. When Copley began using pastels, there were few examples for him to follow, and it was hard for the artist to get supplies. His perseverance with the medium helped it move to the forefront. By the early 19th century, however, pastel art fell out of fashion before later in the century when it hit a revival as impressionism became a favored genre.

"Impressionists liked it for a variety of reasons," says Sell. "With one stroke you're applying color and line. It was



William Merritt Chase (1849-1916), *Study of Flesh Color and Gold*, 1888. Pastel on paper coated with mauve-gray grit (on strainer), 18 x 13 in. National Gallery of Art, Washington, gift of Raymond and J. Margaret Horowitz.



John Singleton Copley (1738-1815), *John Temple*, 1765. Pastel on tan laid paper mounted on canvas (on strainer), 23½ x 15¾ in. National Gallery of Art, Washington, Patrons' Permanent Fund.

perfect for taking outdoors for quick studies of nature to study the effects of color and light."

Mary Cassatt was one of the artists who, while living in Paris, began to embrace the impressionist style. She studied with Edgar Degas, who was considered by many as the most innovative pastelist. Cassatt's work, such as *The Black Hat*, from around 1890, shows the sketch-like style that had become more commonplace during the



Mary Cassatt (1844-1926), *The Black Hat*, ca 1890. Pastel on tan wove paper, 24 x 17 15/16 in.
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon.



Everett Shinn (1876-1953), *Fifth Avenue Bus, 23rd Street and Broadway*, 1914. Pastel and charcoal on paperboard, 18⅞ x 25⁹⁄₁₆ in. National Gallery of Art, Washington, bequest of Julia B. Engel.



George Luks (1867-1933), *Breadline*, 1900. Pastel on paperboard, 19 x 29 in. National Gallery of Art, Washington, Corcoran Collection (Estate of Susie Brummer).

revival when artists such as James Abbott McNeill Whistler adopted the aesthetic.

"The reason Whistler was so important to the pastel revival was he was using it in a whole new way," Sell explains. "I talked before about how artists would cover up the surface of the paper with an opaque layer of pastel and everything was highly finished and carefully blended. His, however, are these ephemeral, tiny, delicate sketches that are touched with little blobs of pastel color."

The work, Sell adds, was controversial because some critics thought the medium should continue to imitate traditional oil paintings. In 1879 to 1980, while Whistler was in Venice, he had an exhibition of his pastels, including *The Palace; white and pink*, which was done primarily in black chalk with splotches of color woven throughout the work. His pastels quickly made their way to America and began to inspire other artists, such as J. Alden Weir.

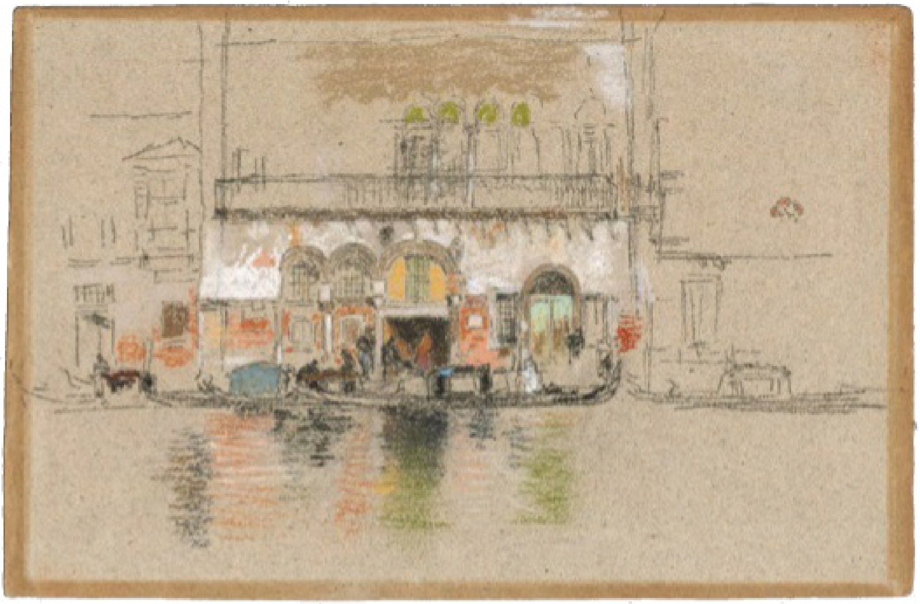
"Weir emulated Whistler in making delicate sketches that are just touched with color and left with large parts of the paper exposed," Sell explains.

Some artists, during the revival, stuck with the more traditional style, such as William Merritt Chase, who along with Whistler, is a figurehead of the resurgence. Chase's *Study of Flesh Color and Gold*, 1888, is a fully rendered composition with a woman with her back to the viewer and fabric wrapped around her waist. The background has a colorful pattern, showing the painting qualities of the medium.

As the 20th century approached, other artists began to embrace the medium, such as Everett Shinn and George Luks, who were both members of The Eight. "They were rebelling against academic conventions and trying to broaden what subject matter was acceptable," Sell says. "Pastel was still considered to be a medium that was suitable for aristocratic portraits or portraits of ladies and somewhat impressionistic landscapes. Here they are using it for gritty New York scenes."

Shinn's work in the exhibition, *Fifth Avenue Bus, 23rd Street and Broadway*, from 1914, is an unromantic view of the city as figures trudge through the show. The properties of pastel are on full display through his thick and cakey strokes. Luks' *Breadline*, 1900, is also an unassuming subject, showing children waiting for their bread.

The Touch of Color: Pastels at the National Gallery of Art will feature 65 to 70 works from the museum's collection. Displayed alongside the pieces will be touchscreens that allow visitors to look closer at the fragile works of art and see how the artists applied the strokes to the surface. ■



James Abbott McNeill Whistler (1834-1903), *The Palace; white and pink*, 1879-80. Pastel and black chalk on gray-brown wove paper, 7¾ x 11¹³⁄₁₆ in. National Gallery of Art, Washington, Paul Mellon Fund and Patrons' Permanent Fund.

Generational Effect

The Baltimore Museum of Art brings the previously touring Solidary & Solitary exhibition into a new era

**September 29-
January 19, 2020**
Baltimore Museum of Art
10 Art Museum Drive
Baltimore, MD 21218
t: (443) 573-1700
www.artbma.org

The power of abstract art is multifaceted. As a means for exploration both creatively and personally, abstract expressionism has been marked by profound political choices for decades of black artists. On view from September 29, 2019 through January 19, 2020, *Generations: A History of Black Abstract Art* at the Baltimore Museum of Art examines the contributions that black artists have made to the development of this category of artwork from the 1940s to now.

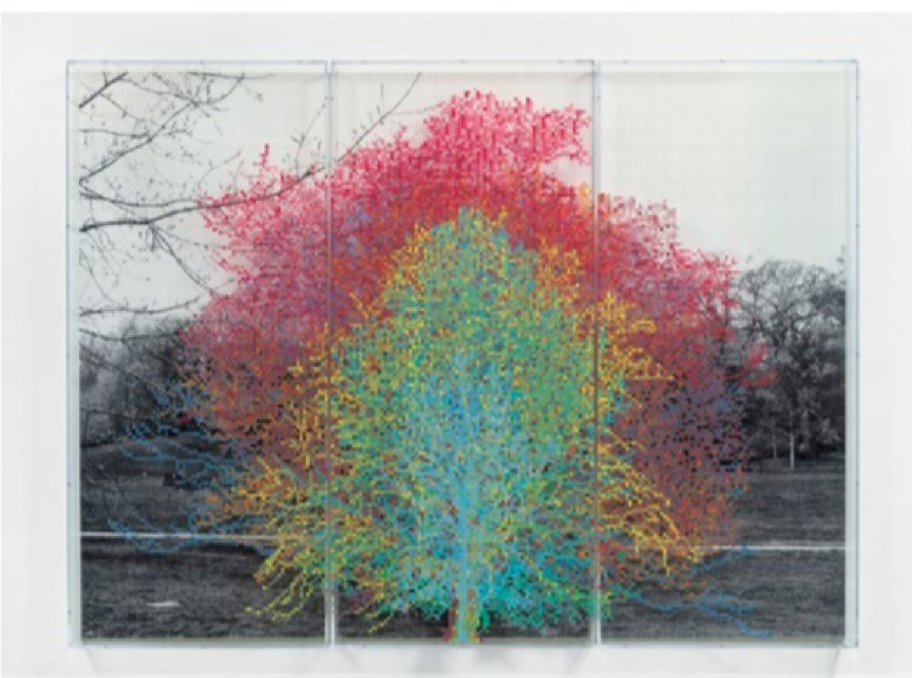
Drawing on the extensive collection of Pamela J. Joyner and Alfred J. Giuffrida—recognized for their unparalleled holdings of works



Norman Lewis (1909-1979), *Afternoon*, 1969. Oil on canvas, 72 x 88 in. The Joyner/Giuffrida Collection, S&S17.



Jack Whitten (1939-2018), *Zen Master*, 1968. Oil on canvas, 63¼ x 86 in. The Joyner/Giuffrida Collection, S&S112.



Charles Gaines, *Numbers and Trees: Central Park Series I: Tree #9*, 2016. Black and white photograph, acrylic on Plexiglass, 96 x 120 in. The Joyner/Giuffrida Collection, S&S49.

by historic and contemporary black artists—*Generations* builds upon the previously touring *Solidary & Solitary* exhibition, doubling its scale and scope.

"In this case, [the exhibition] has those objects at its core but we're also adding new acquisitions to BMA's collection in order to narrate a very rich and convincing view of post-war art and sculpture by African American artists," says Christopher Bedford, curator and BMA Dorothy Wagner Wallis director.

Among the nearly 80 paintings, sculptures and mixed-media installations featured are works by Kevin Beasley, Mark Bradford, Jennie C. Jones, Norman Lewis,



Gary Simmons (b. 1964),
Double Cylinder, 2007. Pigment, oil paint, cold wax on canvas, 102½ x 84¼ in. The Joyner/Giuffrida Collection, S&S83.



Lorna Simpson (b. 1960),
Gold Head K1, 2011. Ink and embossing powder on Canson paper, 18½ x 14⅝ in. The Joyner/Giuffrida Collection, S&S75.

Lorna Simpson, Alma W. Thomas, Sam Gilliam and many others.

By presenting the artists in both solo exhibitions and "duets"—which juxtapose works from artists such as Gary Simmons and Simpson, Melvin Edwards and Leonardo Drew, and Beasley and Shinique Smith—further context is given.

"We find ourselves today in an important moment of cultural reckoning—one in which it is imperative for institutions like the BMA to re-examine the histories of art and to tell a truer and more multidimensional story," says BMA senior research and programming curator Katy Siegel. "In working with the visionary Joyner/Giuffrida Collection, as well as the BMA's own growing collection, we have an extraordinary opportunity to expand perceptions of what contemporary art was and can be, and celebrate the spectrum and brilliance of artists who have redefined and given depth to abstract art into the present day."

Represented in the "future of abstraction" category is Jack Whitten, whose acrylic and mixed-media painting, *9.11.01*, relays his first-hand account of witnessing the September 11, 2001 attacks on the World Trade Center's Twin Towers from the window of his studio space in Queens. "Having a strong background in African art in particular, he memorialized those who died in the attacks using materials from the Twin Tower buildings," says Bedford.

Another work by Whitten, *Zen Master*, 1968, is representative of his early career. "Jack Whitten was a multi-dimensional artist who brought together painting and sculpture; Western modernity, Africa and ancient Greece; jazz and quantum physics; physical labor and metaphysical thought," explains Bedford. "As a young artist in the 1960s, he reinvigorated traditions of expressive painting, through his political and



Mark Bradford (b. 1961), *My Grandmother Felt the Color*, 2016. Mixed media on canvas, 132 x 156 in. Purchased as the gift of anonymous donors, 2017.37.

psychological intensity. In the decades that followed, he invented new tools and processes, raking hundreds of gallons of paint across canvas with a giant squeegee, carving and casting acrylic paint into mosaic tiles."

Like Whitten, Bradford is not confined to traditional tools of the trade, as is illustrated in his 2016 work, *My Grandmother Felt the Color*. "Using a variety of materials, including remnants of posters and billboards from his neighborhood, Mark Bradford has explored the street grid that defines Los Angeles, the tumult of the city's protests and uprisings, and expressions of identity that represent members of its communities," says Bedford. "To make this artwork, Bradford bleached, soaked and molded commercial paper with his hands to produce a sculptural surface. Bradford considers the scale of life in this painting: looked at one way, we see cells, another we see galaxies."

This type of ingenuity is a common trait amongst the artists presented, who, Bedford says, "were not just painters, but makers." He elaborates, "Rather, they are artists who work and make things. This relates to an acceptance that one can be a worker in a highbrow field, not a rejection of tradition."

The exhibition's opening follows the museum's re-conceptualization of its contemporary galleries, presented as a reinstallation titled *Every Day: Selections from the Collection*, which highlights major works and new acquisitions in an initiative to locate black artistic achievement at the center of a thematic overview of modern and contemporary art.

"The presentation of *Generations* is part of a broader vision to reshape the idea of the museum—who it belongs to and whom it represents," says Bedford. "This effort occurs across our special exhibitions, collecting and public programs. In this way, we can recognize historical shortcomings, and provide our audiences with a richer, more vibrant and dynamic picture of art—one that speaks to different communities, perspectives and realities." ■

Beauty Obsessed

A new exhibition featuring the Gil Waldman Collection opens at Arizona's Western Spirit museum

September 10-
August 23, 2020

Western Spirit: Scottsdale's Museum of the West
3830 N. Marshall Way
Scottsdale, AZ 85251
t: (480) 686-9539
www.scottsdalemuseumwest.org

What's always enticed collector Gil Waldman about Western art is its diversity in style, subject matter and beauty.

"Western art isn't just about cowboys and Indians, although that certainly is one aspect. It unquestionably can be as important as any other genre of American art, with complex themes and unique perspectives," he says. "I particularly delight in finding works by artists from the eastern U.S. and Europe who came west of the Mississippi to record their personal impressions, then returned home—Albert Bierstadt, Robert Henri, Valentine Bromley—as well as those who made the West their home—the Taos Society of Artists, Charles Russell, Leon Gaspard. Each conveyed their perceptions in their



Albert Bierstadt (1830-1902), *Yosemite Valley*, ca. 1863. Oil on paper mounted on board, 6¾ x 8 in. Collection of Gilbert Waldman. Photo by Loren Anderson Photography.



Robert Henri (1865-1929), *Indian Girl of New Mexico (a.k.a. Julianita)*, 1917. Oil on canvas, 32 x 26 in. Collection of Gilbert Waldman. Photo by Loren Anderson Photography.

own distinctive style."

Examples from Waldman's stunning collection will be on view starting September 10 at Western Spirit: Scottsdale's Museum of the West in Scottsdale, Arizona. The exhibition, *By Beauty Obsessed: Gilbert Waldman Collects the West*, is curated by the museum's chief curator, Tricia Loscher, and by the collector's wife, Christy Vezolles. Additionally, Waldman is a founding trustee of the museum, which opened in 2015, and a resident in the Phoenix area for more than 30 years. "It's both exciting and



Thomas Moran (1837-1926), *Green River Valley, Wyoming*. Watercolor, 14 x 10 in. Collection of Gilbert Waldman. Photo by Loren Anderson Photography.



Emil Bisttram (1895-1976), *Indian Woman*, 1932. Oil on canvas, 49 x 37 in. Collection of Gilbert Waldman. Photo by Loren Anderson Photography.

rewarding to be able to share a part of my collection with fellow supporters of this remarkable museum," he says.

Works in the exhibition include examples from the Taos Society of Artists—including Joseph Henry Sharp, Walter Ufer, Eanger Irving Couse and others—as well as other artists who set up shop in Taos, Santa Fe and other Southwest destinations. Waldman and Vezolles exhibited parts of their collections in 2018 at the Gilcrease Museum. This show will feature different works and different themes.

"Because Gil's collection is so extensive, it's relatively easy to create multiple exhibits, with entirely different themes and paintings. Laura Fry, curator of the Gilcrease exhibit focused specifically on modernist landscapes that illustrated the four seasons of the Southwest," Vezolles says. "Tricia Loscher and I wanted a completely different show with a broader scope. We selected historical works that reflect the beauty of a range of Western settings that include not only a variety of distinct geographies, but also human figures, and the animals and dwellings with which they interact."

And not only are the works representative of the West, but they are magnificent examples from the artists who made them. Couse's *Tumbling Water*, for instance, features some of his most iconic elements: beautiful, natural scenery, a peaceful and tranquil mood, and a kneeling Native American figure. Robert Henri, known for his incredible portraits, is represented here with *Indian Girl of New Mexico (a.k.a. Julianita)*, a work that shows exactly why his portraits are so cherished today. Other works include Sharp's *Moonlight & Firelight, Crow Reservation, MT*, and two modernist landscapes by William Penhallow Henderson, *Two Riders in the Canyon* and *Casa Romero, Camino del Monte Sol, 1916*.

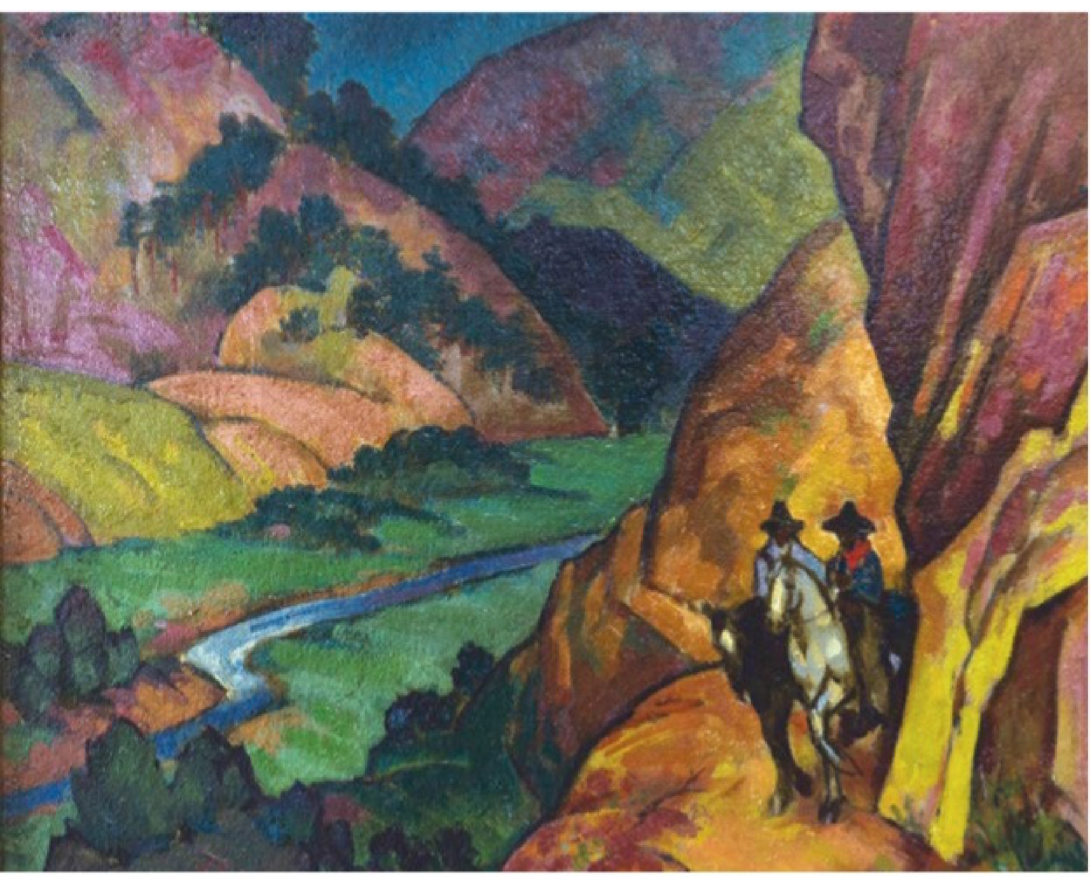
Many of the works were collected by Waldman in the 1980s with his first wife, Nancy. It was with her that he discovered the beauty of Western art, especially the works in Taos. Nancy died in 2011, but his interest in the region prevailed.

"It's not by chance that there are so many paintings by the Taos Society of Artists in the Waldman collection," Vezolles says. "He and his wife Nancy became members of the Philbrook and Gilcrease museums when they moved from Albany to Tulsa in the 1950s. Before long, they began summering in New Mexico, where they joined the local art museums, attended seminars on the Taos Society of Artists and began collecting in earnest in the 1980s, about the time they began spending winters in Scottsdale. The TSA paintings became the core foundation of the collection. Although Nancy passed away in 2011, Gil has enthusiastically continued to add to his collection."

Waldman adds: "In addition to the TSA paintings, I also have a number of works by other artists depicting the Taos Pueblo and Ranchos de Taos Church," he says. "The terrain, architecture and culture are so iconic and the light is unlike anywhere else.



Olive Rush (1873-1966), *Sunset in the White Sands Deserts*, 1949. Oil on board, 23½ x 29½ in. Collection of Gilbert Waldman. Photo by Loren Anderson Photography.



William Penhallow Henderson (1877-1943), *Two Riders in the Canyon*, ca. 1919. Oil on board, 16 x 20 in. Collection of Gilbert Waldman. Photo by Loren Anderson Photography.

That's what has drawn artists (and me) to Northern New Mexico for well over a century. That, and the expressive quality of the vibrant color palette and loose brushstrokes, draws me to the artworks."

In addition to works from the Southwest, the collection also features works from prominent landscape painters who frequented the West, Albert Bierstadt and Thomas Moran. "Both of the Albert Bierstadt paintings and the Thomas Moran are little gems and certainly special to me. It's not necessary for a painting to be large in size to have big impact, and these are prime examples," Waldman says, adding that choosing a favorite is never easy. "Frankly, it would be hard to choose a favorite painting, although the Robert Henri portrait of the young Julianita is certainly captivating, along with several of the Taos Society Artists. Joseph Fleck's [*Fiesta Array*] is a very large and powerful image. Also, I am especially attracted to landscapes depicting autumn foliage or snow. I guess they remind me of Albany, New York, where I grew up and went to college. Some of my most beloved pieces are not in this show, such as an autumn scene by N.C. Wyeth and a watercolor of Lake George by Georgia O'Keeffe. They just didn't fit within the context of this show of Western art, but are magnificent. When I mentioned to Tricia that I'd be pleased to have another show featuring some of them, her eyes lit up."

Loscher, who worked closely with both Waldman and Vezolles for the exhibition, says the collection speaks volumes about the collector. "It is a mirror reflection looking into the soul of the collector," she says. "The works he chose say as much about him as a human being as they do about the artist and the cultures they portray. Gil is a kind and generous person with a wonderful and beautiful spirit. The collection speaks to his passion and love of life." ■

Pleasure Cruising

The evolution of sailing as a mode of transport into a recreational sport is chronicled in an exhibition at the Wadsworth Atheneum

Through April 26, 2020

Wadsworth Atheneum Museum of Art
600 Main Street
Hartford, CT 06103
t: (860) 278-2670
www.thewadsworth.org

At one point in time, oceans and waterways were simply another cog in the industrial machine—a means for the transportation of goods and people in need of traveling long distances to places separated by large bodies of water. By the mid-19th century, however, sailing and aquatic transportation began to evolve into something entirely different. A shift from what was once considered the highways of industry and commerce, sailing developed into a leisurely pastime for the wealthy. After the Civil War, more and more Americans were finding the time to take pleasure cruises, and for the British upper class, the expensive hobby—referred to as yachting—was popular since the late 18th century.

The Wadsworth Atheneum Museum of Art in Hartford, Connecticut, draws from a collection of key paintings, photographs, furnishings, racing trophies, ship models and salvaged materials from significant boats in an exhibition that explores this weighty history with roots deeply embedded in the New England region. *Sport and Leisure: Sailing on the Sound*, referring to the Long Island Sound, guides visitors all the way to the 20th century, chronicling its growth through the many stories that accompany objects featured in the show.

"We wanted to represent the early- to mid-19th-century story of commerce and how it transformed into a playground for those with wealth and



John Frederick Kensett (1816-1872), *Coast Scene with Figures (Beverly Shore)*, 1869. Oil on canvas, 36 x 60⅜ in. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund. 1942.345.



Julius L. Stewart (1855-1919), *On the Yacht "Namouna," Venice,* 1890. Oil on canvas, 56 x 77 in. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund. 1965.32.

more free time. We actually did so with a very carefully curated selection of just a few works of art. Each object is very important in the story it tells and the transition that it makes," says Brandy S. Culp, Richard Koopman Curator of American Decorative Arts at the Wadsworth Atheneum, who curated the show alongside Brenda Milkofsky, founding director of the Connecticut River Museum.

A standout in the exhibition is a painting by Julius L. Stewart, titled *On the Yacht "Namouna," Venice*. The oil features a group of people resting languorously on a steam yacht off Venice, Italy. The mustachioed man seated left is James Gordon Bennett Jr., heir to the *New York Herald*, known for his affluence, ambition and self-indulgence. In 1883, after being forced by a scandal to leave New York, Bennett built a 226-foot steam yacht, which he used to travel back and forth across the



Victor de Grailly (1804-1889), *View of Anthony's Nose on the Hudson River,* ca. 1845. Oil on canvas, 21⅜ x 25⅝ in. Gift of Patricia S. and Thomas J. Anathan. 2017.3.1.



Hank Murphy, *Pamela Snow in X Class Dingie,* before 1950. Photograph, 8 x 10 in. Gift of Hank Murphy. 1950.369.



Atlantic visiting his newspaper offices in New York and Paris. With a crew of 50, he lived aboard the boat for 18 years, usually accompanied by several women and pedigreed dogs. "This is a representation of the quintessential Gilded Age yacht owner, which is different from the average person who enjoys sailing on the sound," says Culp.

Another prominent work is a seascape by John Frederick Kensett painted in 1869, *Coast Scene with Figures (Beverly Shore)*. "That's a key moment where you see two individuals from this emerging leisure class walking along the beach, and in the background there's the sailboat and the steamboat sort of foretelling the changes that are going to take place."

Culp says that in addition to the carefully cultivated and salvaged objects, including materials from noteworthy boats like the Ranger and the Dauntless, a work by French artist Victor de Grailly also illustrates the natural transition of watercraft as functional and as a means of entertainment. "It's a great story because yachting—yes, it developed on our inland waterways—but long before the formation of these yacht clubs, people who actually worked on the water engaged in friendly racing," says Culp. "So what you're seeing on the de Grailly are several coastal flutes 'racing.' And that's in many ways how [the pastime] began, with people who worked on the water and engaged in the friendly sport."

Sport and Leisure: Sailing on the Sound will be on view at the Wadsworth Atheneum Museum of Art through April 26, 2020. ■

Unidentified photographer, *The "Dauntless" and Crew*, before 1939. Photograph, 10¾ x 8½ in. Gift of Fred E. Dayton and H.H. Whaples. 1939.420a.

Auctions

Major works coming up for sale at the most important auction houses dealing in historic American art.



Milton Avery (1885-1965), *Gaspe Bay* (detail), 1940. Oil on canvas, 28 x 36 in., signed lower right: 'Milton Avery'. Available at Sotheby's *American Art* sale on September 17.

Slices of Life

Landscapes and daily scenes are among the highlights of John Moran Auctioneers' California & American Fine Art sale

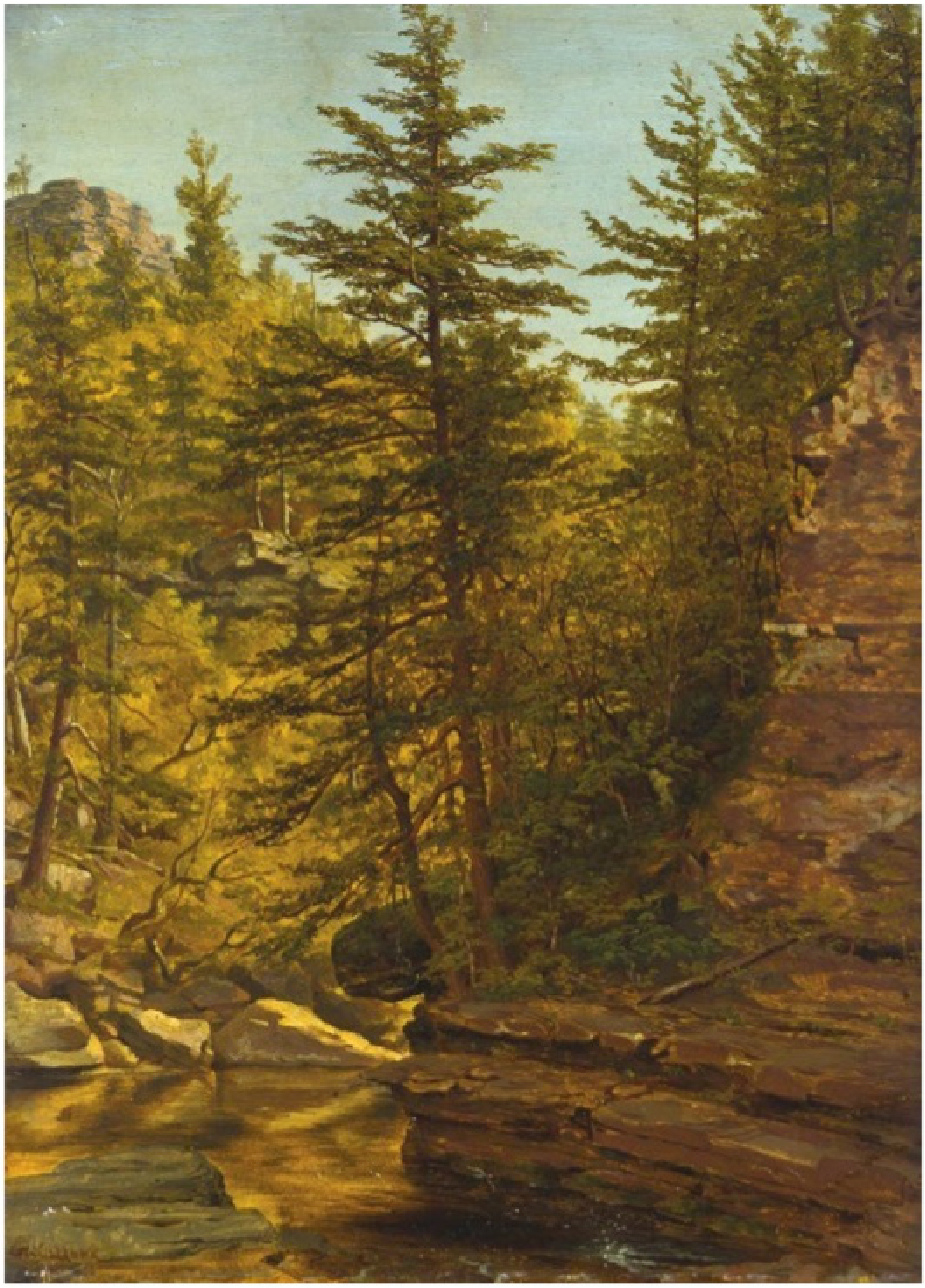
November 3

John Moran Auctioneers
145 E. Walnut Avenue
Monrovia, CA 91016
t: (626) 793-1833
www.johnmoran.com

Since John Moran Auctioneers' inception, the firm's *California & American Fine Art* sale has been one of its staples. The next iteration will take place November 3 with approximately 125 works hitting the auction block. The sale, according to fine art director Morgana Blackwelder, "is a smaller and more curated sale to wow buyers." Featured will be California Impressionist works and scenes of the East Coast by a number of artists.

Among the highlights of the sale is a mountain brook scene by Sanford Robinson Gifford that is estimated to sell between $30,000 and $40,000. "The Gifford is a striking fall mountain scene that takes you back to why people choose to live in [Massachusetts or New York]," says Blackwelder. "It's because of the majesty of nature and the colors that present themselves when living in a place that has four seasons."

There also will be several images depicting rural America coming to market in the auction. Emil Kosa Jr.'s *Farm Scene* and *The Farm in Autumn* by Maurice Braun are among the highlights. Both pieces are notable for their color schemes: Kosa's with its green and grays, and Braun's highlighting the colors of fall. A scene from Bruce Crane depicting figures reaping hay is another of rural life available. All three works have presale estimates of $7,000 to $9,000.



Sanford Robinson Gifford (1823-1880), *Mountain Brook*. Oil on canvas, 15 x 11 in.
Estimate: $30/40,000

Two artists with ties to Claremont, California, will have pieces in the sale: Phil Latimer Dike and Millard Owen Sheets. Dike is represented by *Balboa Pier and Fun Zone* (est. $10/15,000), which shows one of the most recognized

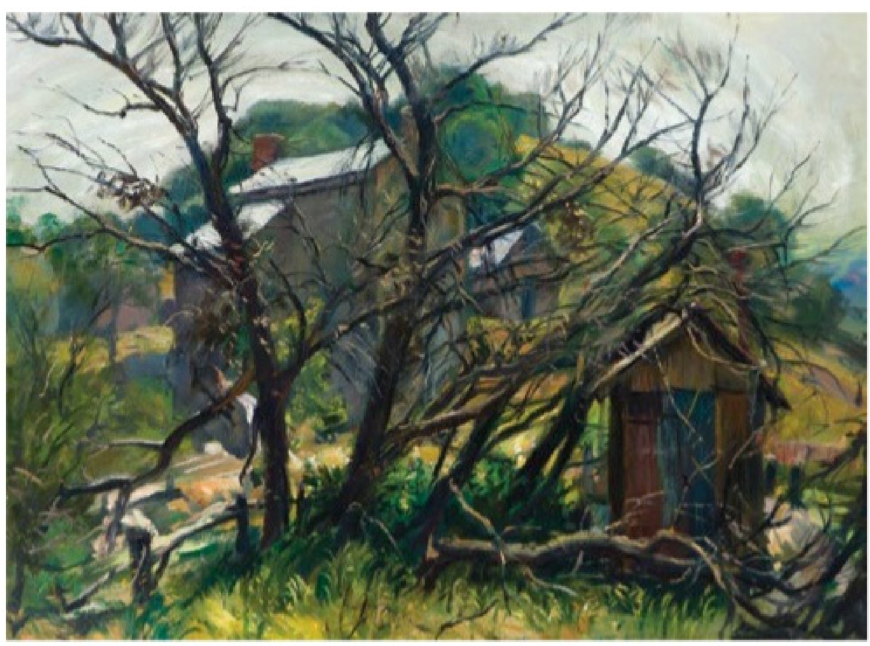


Hanson Duvall Puthuff (1875-1972), *Where Hill and Valley Meet*. Oil on canvas, 20 x 24 in. **Estimate: $10/15,000**

Southern California landmarks. According to Blackwelder, "This piece is quintessential of his work; not only based on his style, but it's an iconic location." Sheets' painting *Palm Sunday* (est. $5/7,000) shows revelers celebrating the holy day.

Marion Kavanagh Wachtel's watercolor *Sunset* is another favorite in the auction. The work, depicting a California sunset with an overgrown eucalyptus tree in the foreground, has an estimate of $20,000 to $25,000. "This is such an iconic style and subject matter for her, and she spent a lot of her career as a watercolorist and perfecting this," says Blackwelder. "After her husband died, she changed to oils. It was later in her career because she didn't want to compete with him."

Another "wonderful and super iconic Southern California scene," as Blackwelder



Emil J. Kosa Jr. (1903-1968), *Farm Scene*. Oil on canvas, 30 x 40 in. **Estimate: $7/9,000**



Marion Kavanagh Wachtel (1870-1954), *Sunset*. Watercolor on paper, 23½ x 17½ in. **Estimate: $20/25,000**



Phil Latimer Dike (1906-1990), *Balboa Pier and Fun Zone*. Oil on wood panel, 13 x 19 in. **Estimate: $10/15,000**



notes, is Hanson Duval Puthuff's *Where Hill and Valley Meet* (est. $10/15,000). Puthuff was recognized for his plein air scenes with broad brushstrokes, with this one having a "sweeping mountain stream, with the diverse color and foliage."

Also coming available in the sale will be pieces by Thomas Hill and Edgar Payne, including the latter artist's *Italian Cargo Boats* (est. $10/15,000). "It'll be a fun and diverse sale," says Blackwelder, "but very carefully curated." ■

Millard Owen Sheets (1907-1989), *Palm Sunday*. Watercolor on paper, 22 x 29 in. **Estimate: $5/7,000**

Something for Everyone

American artwork for all price ranges will be available at Sotheby's American art sale on September 17 in New York

September 17

Sotheby's
1334 York Avenue
New York, NY 10021
t: (212) 606-7000
www.sothebys.com

On September 17 Sotheby's will offer bidders important works of art in its *American Art* sale in New York City. The annual auction will present collectors with options at every buying level, "from $2,000 to $200,000" says American art specialist Charlotte Mitchell.

"The sale is shaping up very nicely. We're quite pleased with the contents of the sale, which will have a well-rounded group of offerings, from Hudson River School to illustration to folk art to more modern pieces, all of them in a variety of price points," Mitchell says. "We try to appeal to every group of bidders, that way there is something for everyone."

Highlights in the sale include a magnificent Daniel Garber landscape, *Environs of Milford* (est. $200/300,000), an oil piece painted in 1946. "I love this work, and one thing that jumps out at me immediately is it was awarded the Fellowship of the Pennsylvania Academy of the Fine Arts Prize at PAFA's 142nd annual exhibition the year after it was painted. It was purchased there and has been in the family collection ever since," Mitchell says. "It comes with a distinguished provenance, which should appeal greatly to collectors. It's also a really exquisite example of the New Hope School and Pennsylvania Impressionism, not to mention in great condition."

Another impressionist work is Philip Leslie Hale's oil *The Water's Edge*, showing two women playing under a tree alongside the banks of a serene pond. The 36-by-42-inch piece is estimated at $80,000 to $120,000. "This is quintessential American impressionism," Mitchell adds.

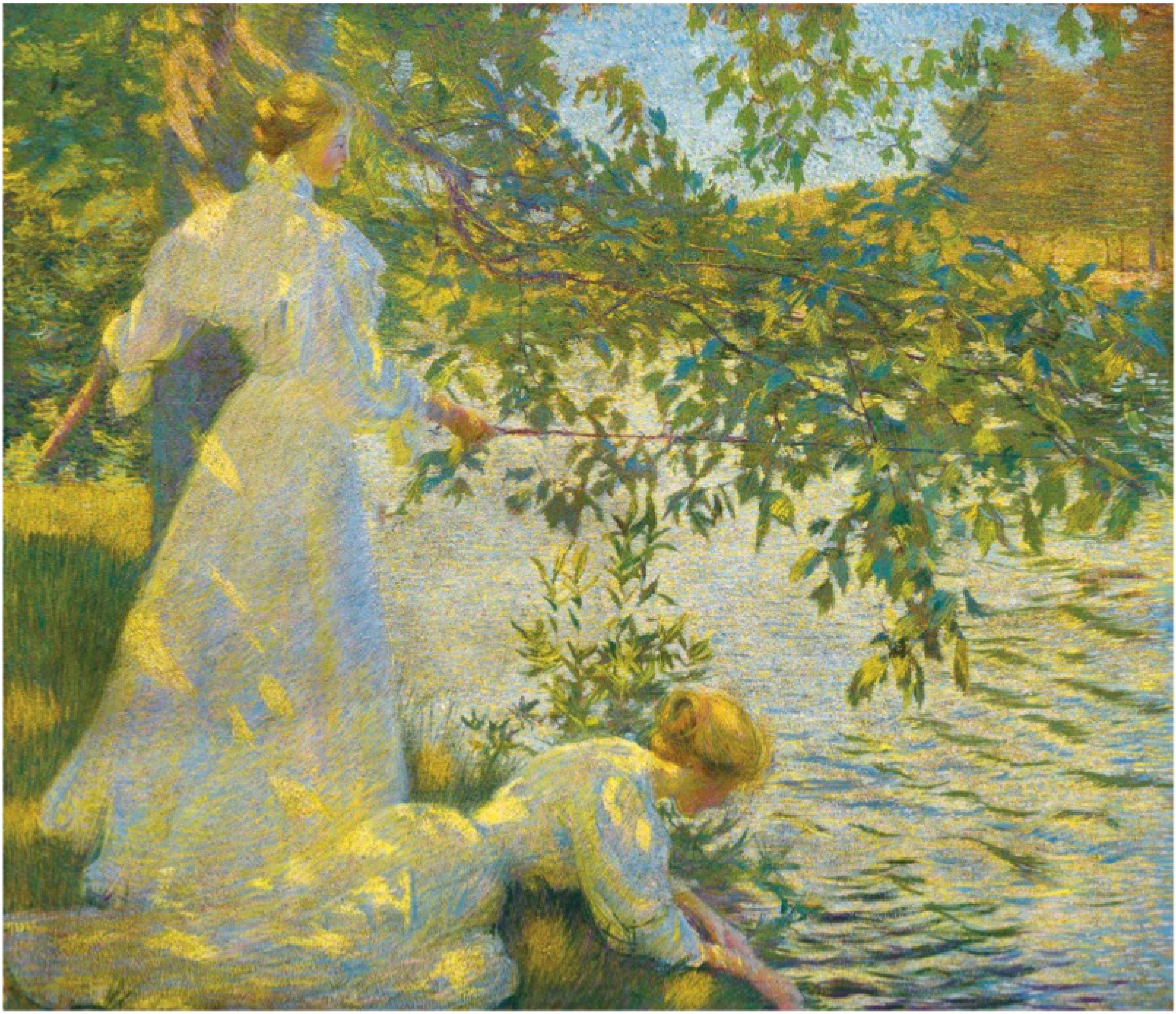
John Ferguson Weir's floral work *Still Life with Yellow Roses*, created around



Norman Rockwell (1894-1978), *Portrait of Richard Sloan*, 1973. Oil on canvas, 17 x 13 in., signed lower right: 'Norman/Rockwell'. **Estimate: $30/50,000**



Daniel Garber (1880-1958), *Environs of Milford*, 1946. Oil on canvas, 28 x 30 in., signed lower right: 'Daniel Garber'. **Estimate: $200/300,000**



Philip Leslie Hale (1865-1931),
The Water's Edge. Oil on canvas, 36 x 42 in.
Estimate: $80/120,000

1885, will be offered with an estimate of $15,000 to $25,000. "This is a lovely painting, a little gem. It's something that can fit into any collection," Mitchell says.

Norman Rockwell will be represented in the sale with several works, including two pencil drawings and a 1973 oil portrait of wildlife painter Richard Sloan that is estimated at $30,000 to $50,000. The work was commissioned by Sloan, and both artists were acquainted.

Elsewhere in the sale is a sculpture by Frederick William MacMonnies, *Diana* (est. $15/25,000); Milton Avery's *Gaspe Bay*; and Jamie Wyeth's 1977 watercolor *Piece of the Wreck* (est. $120/180,000). ■



John Ferguson Weir (1841-1926), *Still Life with Yellow Roses*, ca. 1885. Oil on canvas, 10¾ x 16⅛ in., signed lower left: 'J.F. Weir.' **Estimate: $15/25,000**

Crowd-pleaser

The return of Swann Auction Galleries' popular African-American Fine Art sale brings fresh works from prominent black artists to the market

October 8, 2 p.m.

Swann Auction Galleries
104 E. 24th Street,
New York, NY 10010
t: (212) 254-4710
www.swanngalleries.com

This October marks the return of Swann Auction Galleries' *African-American Fine Art* sale, which promises a robust offering of works from figurative artists like Henry Ossawa Tanner, Elizabeth Catlett, Sargent Johnson and Allan Rohan Crite. A staple sale for the New York City-based auction house, Swann has seen significant growth in this category in the last few years.

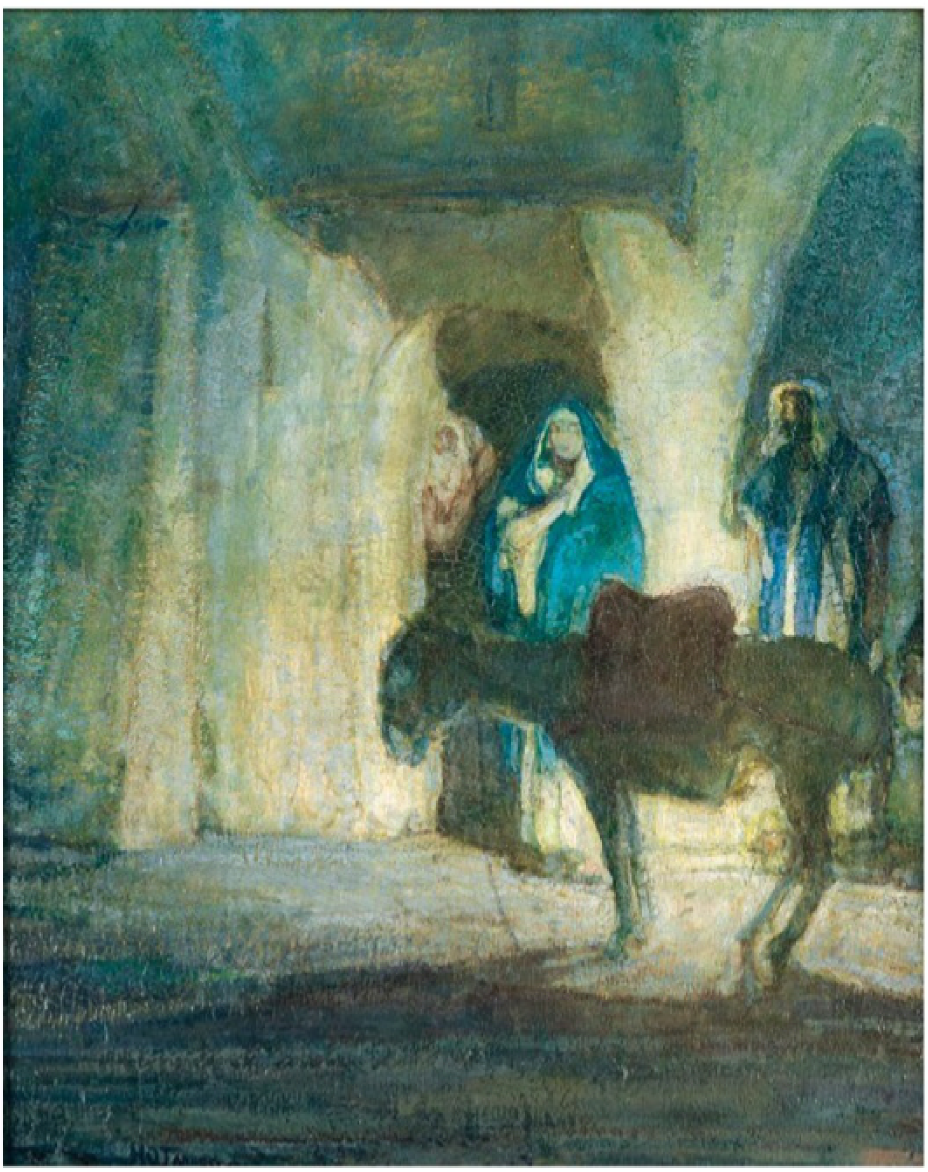
"Last year was our largest year [in this market] to date in terms of sale and value," says Nigel Freeman, Swann's director of African American art. He adds that the auction house's last three consecutive sales have been their largest.

With approximately 180 pieces in the auction, the October 8 rendition of the *African-American Fine Art* sale is anticipated to follow suit. Among the standouts is a work by Tanner that depicts the Holy Family's flight into Egypt, *At the Gates (Flight into Egypt)*, estimated at $100,000 to $150,000. "It's a great example of the holy land," says Freeman. "He did a lot of nocturnal paintings, which were really beautiful. It's a great painting that is very scarce to have won."

Another scarce work, Johnson's *Head of a Negro Boy* (est. $80/120,000) is a prime example of the artist's modernist sculpture from the 1930s. "He really elevated this subject to a high art form," comments Freeman.

Crite's most significant painting to come to Swann to date, *Play at Dark* (est. $75/100,000)—acquired from descendants of the artist—is a shining example of the work that will be available at the auction.

Among the other highlights is Catlett's sumptuous sculpture *Seated Woman* (est. $100/150,000), from 1962. Made of carved mahogany, it is the earliest example of wood sculpture to come to the *African-American Fine Art*



Henry Ossawa Tanner (1859-1937), *At the Gates (Flight to Egypt)*, ca. 1926-27. Oil on panel, 24 x 19 in. **Estimate: $100/150,000**



Allan Rohan Crite (1910-2007), *Play at Dark (Westminster Street, Madison Park)*, 1935. Oil on canvas board, 24 x 18 in. **Estimate: $75/100,000**



Robert Colescott (1925-2009), *The Artist and the Model*, 1994. Mixed media on paper, 41¼ x 29½ in. **Estimate: $30/40,000**



William H. Johnson (1901-1970), *Jitterbugs II*, ca. 1941. Color screenprint, 15 x 11½ in. **Estimate: $35/50,000**

sale. Also a first for the auction is a monumental acrylic on canvas from 1972 by Kenneth Young. Estimated at $80,000 to $120,000 and spanning nearly 10 feet wide, it is the largest of Young's work to be featured by the auction house.

"It's a big showstopper," says Freeman.

A work by Hale Woodruff, which has not been shown publicly for 50 years, will see the light of day at the sale. The 1966 oil on canvas (est. $75/100,000) is a classic example of the artist's depiction of landscape and natural phenomena within the idiom of abstract expressionism.

Rounding out the sale is a strong selection of contemporary works from Emma Amos, Carrie Mae Weems, Robert Colescott, Kerry James Marshall and Sedrick Huckaby.

"The fun thing about our African American art auctions is that there is something for a lot of different collectors. It's a range of material—photography, sculpture, works on paper," Freeman reflects. "And I think this is a sale that has strength in all of the different categories." ■

The Wild and the West

Important examples of wildlife and Western art will be offered at the Jackson Hole Art Auction on September 13 and 14

September 13-14

Jackson Hole Art Auction
The Center for the Arts
265 S. Cache Street
Jackson, WY 83001
t: (866) 549-9278
www.jacksonholeartauction.com



Thomas Hart Benton (1889-1975), *Cowboys at Corral*, 1931. Graphite, watercolor and gouache on paper, 20⅛ x 29¼ in. **Estimate: $400/600,000**

Top Western art once returns to Jackson Hole, Wyoming, the home of the *Jackson Hole Art Auction*. The annual sale, which arrives near the end of the city-wide *Jackson Hole Fall Arts Festival*, will again bring stunning Western, landscape, wildlife and sporting art to collectors.

This year nearly 500 works will cross the auction block, including many important examples of wildlife art. "This year's sale is shaping up beautifully. I can say unequivocally that this is the strongest selection of wildlife art we've ever had, and wildlife art is our signature category. It's really an astonishing collection of artwork," says auction partner Roxanne Hofmann Mowery, who adds that many of the works are coming from three highly curated private collections that feature many works fresh to the market. "The first session should be a lot of fun because it will have some great pieces there for emerging collectors, including some really amazing pieces with estimates below $25,000. And, of course, the second session has some pieces that are sure to be very exciting."

Mowery adds that the first session of the two-day sale will be offered with



Carl Rungius (1869-1959), *Alaskan Wilderness*, Oil on canvas, 40¼ x 50¼ in. **Estimate: $400/600,000**



Thomas Moran (1837-1926), *A Rock Strewn Coast*, 1889. Watercolor on paper, 14¼ x 10¾ in. **Estimate: $20/30,000**



William Bradford (1823-1892), *Sunset at Fort McHenry with Row Boat to Ship,* 1868. Oil on canvas, 12¼ x 18¼ in. **Estimate: $25/35,000**

no reserves.

Within the wildlife category, highlights include several major Carl Rungius paintings, the likely top lot being *Alaskan Wilderness*, a 40-by-50-inch image of a moose amid fallen logs and a moss-covered boulder. It is estimated at $400,000 to $600,000. "Even though Rungius was born in Germany he became the most famous artist painting North America wildlife. This first one is just gorgeous with a really great provenance. It was exhibited at the National Academy of Design in 1924, and then in 1925 it was an exhibition at the Pennsylvania Academy of the Fine Arts," Mowery says. "It's really a superlative example of some of his most mature, more impressionist style of work. It's one of the masterworks of his career."

The other highlight from the artist is the 1907 work *A Mountain King*, estimated at $150,000 to $250,000.

Another wildlife work is Wilhelm Kuhnert's *Steppenbrand*, estimated at $70,000 to $100,000, that shows an elephant fleeing a brushfire as dark smoke dramatically fills the sky.

The American cowboy is another prominent category in the sale, and this year will be headlined by Thomas Hart Benton, the famous regionalist who captured American subjects throughout much of the 20th century. His 1931 work on paper, *Cowboys at the Corral* (est. $400/600,000), is likely to spark some fireworks, Mowery says. "This one is extremely rare. In 1930 he traveled to Wyoming because he was looking for inspiration in the West. He snuck into the Fourth of July rodeo posing as a reporter from the Denver Post and for several days he spent time sketching the cowboys he saw. He was fascinated with that part of the American West," she says. "Benton worked throughout the Great Depression, but unlike so many artists of the time, he didn't seek support from the WPA simply because he achieved so much success, even during the Depression."

A second Benton piece in the sale is his 1950 oil *Study for 'Desert Still Life with Skull,'* estimated at $75,000 to $125,000.

Other works that will interest collectors include the Thomas Moran watercolor *A Rock Strewn Coast* (est. $20/30,000); Clark Hulings' Mexican village scene *Puerto Vallarta* (est. $125/175,000); W.H.D. Koerner's *An Evening in Ironville* (est. $20/30,000); Albert Bierstadt's small work *Grand Tetons* (est. $20/30,000) and Oscar E. Berninghaus' *Riders – Taos, Early Spring* (est. $70/100,000). ■



W.H.D. Koerner (1878-1938), *An Evening in Ironville*, ca. 1931. Oil on canvas, 28 x 40¼ in. **Estimate: $20/30,000**

Autumnal Offerings

Hindman's American and European Art sale returns this fall with works from notable private and corporate collections

October 17, 10 a.m.
Hindman
1338 West Lake Street
Chicago, IL 60607
t: (312) 280-1212
www.hindmanauctions.com

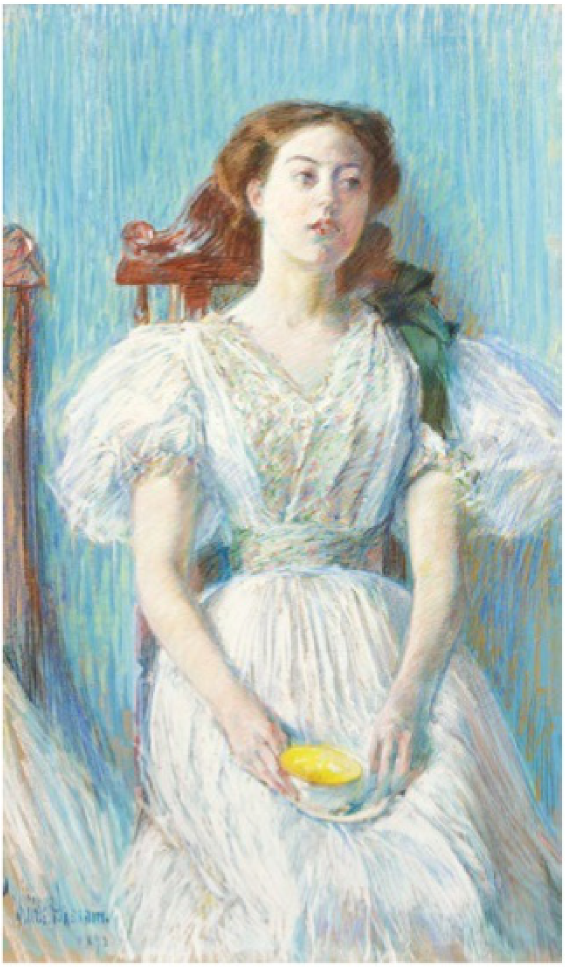


Thomas Hart Benton (1889-1975), *Whiskey Going into the Rackhouse to Age* or *Whiskey Barrels*, 1945. Oil-tempera on board, 39 x 36¼ in., signed and dated lower left: 'Benton'. Property from the Collection of Maker's Mark Distillery, Loretto, Kentucky. **Estimate: $600/800,000**

The upcoming *American and European Art* sale at Hindman will bring several works to the auction block with lengthy provenances and fascinating stories behind them. The sale, which will be held on October 17 at 10 a.m., will offer works from 19th- and 20th-century masters like Thomas Hart Benton, Childe Hassam, Daniel Ridgway Knight, Elmer Schofield and Albert Bierstadt. Works from these artists and other European masters will be on view during a public preview in Hindman's Chicago galleries from October 12 to 16.

A prominent highlight in the sale is Benton's *Whiskey Going into the Rackhouse to Age* or *Whiskey Barrels*, painted in 1945 with an estimate of $600,000 to $800,000. "This is coming to us from Maker's Mark Whiskey in Kentucky. It has a great story behind it," says Anastasia Hall, senior specialist at Hindman. The painting was initially commissioned by Hiram Walker-Gooderham & Worts Limited—a Whiskey distillery—for use in their Imperial Whiskey advertisements. After being used in ads, the original work was stored away and forgotten for nearly half a century until the distillery was taken over by Maker's Mark in the 1980s (having gone through multiple owners in the interim). "It literally sat in the same spot for the last 50 years, but ownership has changed several times despite it not moving," says Hall. The work will be included in a catalog raisonné prepared by the Thomas Hart Benton Catalogue Raisonné Foundation.

Ridgway Knight's *Untitled (Knitting in the Garden)* is another stand-out piece in the sale, estimated at $30,000 to $50,000. "It's a beautiful picture of a woman knitting in a garden in typical Ridgway fashion. We haven't had a Ridgway in a while, so this will be a great opportunity



Childe Hassam (1859-1935), *Portrait of Ethel Moore*, 1892. Pastel on canvas, 30 x 18 in., signed and dated lower left: 'Childe Hassam'. **Estimate: $60/80,000**



Albert Bierstadt (1830-1902), *Covered Wagon*. Oil on board, 13½ x 19½ in. **Estimate: $10/15,000**



Elmer Schofield (1866-1944), *Untitled (Landscape with Barn)*. Oil on canvas board, 20 x 24 in., signed lower right: 'Schofield'. **Estimate: $10/15,000**



Daniel Ridgway Knight (1839-1924), *Untitled (Knitting in the Garden)*. Oil on canvas, 36 x 29 in., signed lower left: 'Ridgway Knight Paris'. **Estimate: $30/50,000**

for us," says Hall. "We were happy to have it come to us."

An oil by Bierstadt titled *Covered Wagon* has a pre-sale estimate of $10,000 to $15,000. "The Bierstadt is great," says Hall. "He did this theme of a wagon on a trail a lot, and it's vaguely reminiscent of his Western trip he took in 1859." This work is included in the Bierstadt database being compiled in preparation for a catalog raisonné of the artist's paintings.

Other prominent lots include *Portrait of Ethel Moore*, an 1892 pastel by Hassam of his niece (est. $60/80,000) and an oil of a landscape with a barn in the center by Schofield, estimated at $10,000 to $15,000. ■

AUCTION PREVIEWS: ASHEVILLE, BOSTON, DALLAS, GENESEO, MILFORD



Charles Andrew Hafner (1888-1960), *A Mother with Two Children*. Bronze, 72½ in., signed on base: 'C.A. Hafner/N.Y. 1924-25'. Courtesy Brunk Auctions. **Estimate: $20/30,000**

ASHEVILLE, NC

BRUNK AUCTIONS

SEPTEMBER 12-14

Premier & Emporium Auction

Brunk Auctions will host its three-day *Premium & Emporium Auction* September 12 to 14 with an array of paintings, sculptures and more hitting the block. Among the major highlights in the American art category are Charles Andrew Hafner's *A Mother with Two Children* and Hans Hofmann's *Fall Foliage*. Hafner's sculpture, as the auction house explains, is "reminiscent of Venus and frolicking putti but reflected in an earthy manner, suggesting a happy family, perhaps even his own." The Hofmann, features the reds, oranges and greens that are associated with autumn. Both works have presale estimates of $20,000 to $30,000.

BOSTON, MA

SKINNER INC.

SEPTEMBER 26-27

American & European Works of Art

Skinner kicks off its fall season of sales with its two-day *American & European Works of Art* auction that features multiple sessions of fine art and prints available to collectors. The sale opens at 6 p.m. on September 26 with Fine Prints, Multiples & Photographs, while the following day at noon is the Fine Painting & Sculpture session.

Headlining the American art category is Fitz Henry Lane's *Vessel Returning from Surinam*, which likely dates to the late 1840s. The work, which appeared in John Wilmerding's 1964 book *Fitz Hugh Lane (1804-1865), American Marine Painter*, is thought to be part of a pair of pendant paintings on the subject. Its companion depicts the vessel leaving to Surinam. The work is expected to sell between $80,000 and $120,000.



John La Farge (1835-1910), *Passing Storm, Samoa*. Watercolor on paper, 9⅜ x 9$^{15}/_{16}$ in. Courtesy Skinner Inc. **Estimate: $15/20,000**

A view of a passing storm in Samoa by John La Farge, aptly titled *Passing Storm, Samoa*, is also a standout in the sale. The work, dating 1894, is from the years following the artist's time in Samoa from 1890 to 1891. It has an estimate of $15,000 to $20,000. Another painting with coastal subject matter in the sale is Ralph Eugene Cahoon Jr.'s *A View of Provincetown, Mass.* (est. $35/55,000), which has the artist's hallmark sailors, mermaids and more in a fantasy atmosphere of the Cape Cod city.



Fitz Henry Lane (1804-1865), *Vessel Returning from Surinam*. Oil on canvas, 18 x 30¼ in. Courtesy Skinner Inc. **Estimate: $80/120,000**

GENESEO, NY

COTTONE AUCTIONS

SEPTEMBER 28

Fine Art & Antiques

On September 28, Cottone Auctions hosts its *Fine Art & Antiques* sale with an array of artwork and decorative arts arriving to market. Among the highlights is an array of Tiffany Studios pieces, including a "Geranium" table lamp from circa 1910 that is expected to fetch between $60,000 and $80,000. In the American art segment of the sale an untitled oil on canvas by John George Brown is a highlight.



John George Brown (1831-1913). Oil on canvas. Courtesy Cottone Auctions. **Estimate: $15/25,000**



Grandma (Anna Robertson) Moses (1860-1961), *Over the Bridge*, 1960. Oil on Masonite, 16 x 24 in. Courtesy Shannon's Fine Art Auctioneers. **Estimate: $80/120,000**

The painting, which depicts a two boys and a dog, comes to market from the Dusenbury Estate of Olean, New York. The charming work has an estimate of $15,000 to $25,000.

DALLAS, TX
HERITAGE AUCTIONS
OCTOBER 15
Illustration Art Auction

Frank Frazetta's 1972 paperback cover for *Child of the Sun* is the hallmark lot of the upcoming *Illustration Art Auction* at Heritage Auctions in Dallas. The work, which was done in the artist's peak period, has resided in the same collection since the book was published and is being offered at auction for the very first time during the October 15 sale. The multi-figural painting has the hallmarks of Frazetta's work, including a beautiful woman and an intricate design. Currently the auction house holds the world auction record for the artist at $5.4 million for *Egyptian Queen*, 1969. This piece is estimated to sell between $200,000 and $400,000.

Also highlighting the sale are 27 lots from the Glynn and Suzanne Crain Collection that focus on science fiction. James Allen St. John's *The Chessmen of Mars* book dust jacket from 1922 is expected to fetch $70,000 to $90,000, while Hugh Joseph Ward's *Loot for the Lords of Doom, Spicy-Adventure Series* cover from August 1940 is set at $30,000 to $50,000.

Other 20th-century illustrations include Albert Vargas' 1935 *Martini Time* (est. $40/60,000) and two by Gil Elvgren—*I've Been Spotted (Lasting Impression)* (est. $40/60,000) and *Pin-Up in Turquoise Bikini* (est. $30/50,000), which was for a Simoniz advertisement.

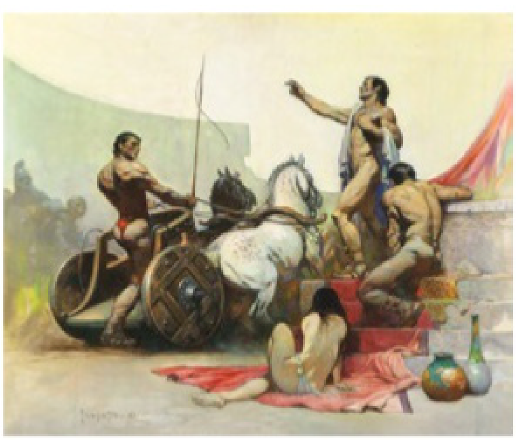
MILFORD, CT
SHANNON'S FINE ART AUCTIONEERS
OCTOBER 24
Fine Art Auction

Shannon's Fine Art Auctioneers' *Fine Art Auction* on October 24 will feature more than 200 paintings, drawings, prints and sculptures that range from the 19th century to the contemporary era. Included in the auction will be pieces by John George Brown, Edward Moran, Eric Sloane, Martha Walter, Walter Launt Palmer and more.

Grandma Moses' painting *Over the Bridge* is a nostalgic winter scene of children riding in a sled over a covered bridge. The excitement on their faces of the fresh snowfall captivate in the artist's simplistic and recognizable style. The work has a presale estimate of $80,000 to $120,000.

Cleveland artist Otto Henry Bacher is represented in the auction by a rare early work of women banking in New York City. The piece, titled *Interior of Fifth Avenue Bank, New York*, from 1980, shows the bank that was among the first to have a room where women could bank independently. It is expected to sell between $30,000 and $50,000.

Also of note in the sale is a 1927 sporting scene by Percival Rosseau titled *Pointers on the Hunt* (est. $60/80,000), which depicts four hunting dogs in the artist's highly realistic style. ■



Frank Frazetta (1928-2010), *Child of the Sun*, paperback cover, 1972. Oil on canvasboard, 20 x 24 in., signed lower left. Courtesy Heritage Auctions. **Estimate: $200/400,000**



Otto Henry Bacher (1856-1909), *Interior of Fifth Avenue Bank, New York*, 1890. Oil on canvas, 18½ x 21½ in., signed and dated. Courtesy Shannon's Fine Art Auctioneers. **Estimate: $30/50,000**

Banner Year

New collectors and competitive bidding brings huge numbers for Western art at the Coeur d'Alene Art Auction

With a standing-room-only crowd, and auction workers fielding bids from their personal cell phones due to packed phone lines, the *Coeur d'Alene Art Auction* started with a bang just two lots into the July 27 sale in Reno, Nevada. A Carl Rungius etching on paper, *Over the Pass*, was estimated at $4,000 to $6,000, and when the dust settled after frantic bidding the piece had sold for $95,200. It was a foreshadowing lot—by the end of night, the auction would realize $17 million.

"We're feeling really great right now," says auction partner Mike Overby. "We are very happy with the sale. We sold all of our big paintings, and then pretty much everything else, too. In fact, it's been pretty easy here afterwards because everything ran so smoothly during the sale."

Overby says William Healey's collection of John Fery paintings, which was a stand-alone session before the bulk of the 359-lot sale, certainly warmed up the crowd, and then the Rungius etching set the tone for the rest of the sale. "The Rungius sold so high because the artist only printed several of them, at least three that we know of. So we have lots of collectors who have the whole set of Rungius etchings, and usually the whole set is considered everything but *Over the Pass* because it was deemed unattainable," Overby says. "So when it came through the door I was blown away. During the sale, everyone wanted it so they could complete their set. It was very competitive."

The top lot of the sale was Frederic Remington's *Casuals on the Range*, painted in 1909, the year he died. Estimated at $800,000 to $1.2 million,



Rosa Bonheur (1822-1899), *Emigration de Bisons (Amérique)*, 1897. Tempera and pastel on canvas, 44 x 74 in., signed and dated lower left.
Estimate: $300/500,000 **SOLD: $773,500**



Victor Higgins (1884-1949), *Taos in Winter*. Oil on canvas, 24 x 30 in., signed lower right.
Estimate: $400/600,000 **SOLD: $833,000**



Frederic Remington (1861-1909), *Casuals on the Range*, 1909. Oil on canvas, 18 x 26 in., signed and dated lower right. **Estimate: $800/1,200,000 SOLD: $981,750**



Joseph Henry Sharp (1859-1953), *Crow Encampment, Montana*. Oil on canvas, 30 x 36 in., signed lower right. **Estimate: $300/500,000 SOLD: $892,500**

it fell right in the middle of estimates at $981,750. Not far behind it was Joseph Henry Sharp's *Crow Encampment, Montana*, which sold for $892,500, well above its $500,000 high estimate. Rounding out the top three lots is Victor Higgins' *Taos in Winter* that sold for $833,000, clearing its $600,000 high estimate with room to spare. *Taos in Winter* also broke Higgins' auction record, which was previously set in 2015 at $773,000.

Another record breaker was Rosa Bonheur's *Emigration de Bisons (Amérique)*, a work that was created in France without her ever seeing the American West. Bonheur, though, had a great resource at her disposal: Buffalo Bill Cody, who was traveling through Europe with his Wild West show. Bonheur's work surpassed its $500,000 high estimate and sold for $773,500, breaking a two-year record that was previously at $607,500.

Other top lots were Charles M. Russell's gouache and watercolor work *Creased* (est. $800/1,200,000) that sold for $714,000, Rungius' *Near Summit Lake, British Columbia* (est. $250/350,000) that sold for $357,000, and Edgar Payne's *Burning the Hogan* (est. $200/300,000) that sold for $267,750.

Overall, 38 items, more than 10 percent of the whole sale, sold for more than $100,000. Additionally, Overby says that the sale also saw an uptick in internet and phones bids. "The internet was up 10 percent, and phones were up 30 percent. With internet bidding, people are just getting more comfortable with it year after year. It helps that the process gets more streamlined and user friendly, but we're also seeing younger bidders take an interest in Western art, which is really great for us," he says. "We also saw more than 35 percent of all the lots sell above their high estimates. It makes us very happy with the market and where it's headed." ■

TOP 10 SALES

COEUR D'ALENE ART AUCTION, JULY 27, 2019 (WITH BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
FREDERIC REMINGTON	CASUALS ON THE RANGE	$800/1,200,000	$981,750
JOSEPH HENRY SHARP	CROW ENCAMPMENT, MONTANA	$300/500,000	$892,500
VICTOR HIGGINS	TAOS IN WINTER	$400/600,000	$833,000
ROSA BONHEUR	EMIGRATION DE BISONS (AMÉRIQUE)	$300/500,000	$773,500
CHARLES M. RUSSELL	CREASED	$800/1,200,000	$714,000
JOHN CLYMER	JOHN COLTER VISITS THE CROWS 1807	$400/600,000	$416,500
MIAN SITU	GOLDEN SPIKE CEREMONY, PROMONTORY SUMMIT. . .	$250/350,000	$386,750
CARL RUNGIUS	NEAR SUMMIT LAKE, BRITISH COLUMBIA	$250/350,000	$357,000
HOWARD TERPNING	MIXED COMPANY	$150/250,000	$297,500
EDGAR PAYNE	BURNING THE HOGAN	$200/300,000	$267,750

Hometown Glory

The return of Freeman's hallmark American Art & Pennsylvania Impressionists auction resulted in record-breaking sales



Cecilia Beaux (1855-1942), *Ethel Page as Undine*. Oil on canvas, 39 x 31 in. **Estimate: $60/80,000 SOLD: $454,000**



N.C. Wyeth (1882-1945) *The Sea-Serpent and Angelica | The huge monster soon came in sight, part of his body appearing above the waves and part concealed.* Oil on canvas, 34½ x 25 in. **Estimate: $250/400,000 SOLD: $358,000**

June 9 marked yet another strong *American Art & Pennsylvania Impressionists* sale for Freeman's, resulting in $2.47 million in total sales with 81 percent of the total lots sold. Located in the heart of Philadelphia, the auction house—which first opened its doors in 1805—is well known for its strong collection of works from leading Pennsylvania Impressionists. This was evident in the summer sale, which featured nearly 160 lots from sought-after artists, including William Glackens, Martin Lewis, Joseph Stella, Charles Burchfield, Fern Coppedge, Edward Willis Redfield, Walter Schofield, Walter Launt Palmer, Hugh Breckenridge, Mary Elizabeth Price and more.

"I was absolutely delighted with the results of our June auction, many of which far exceeded expectations," shares Alasdair Nichol, the chairman and director of fine art at Freeman's. "Half a dozen lots sold for six-figure sums, and I was particularly pleased that the beautiful Beaux painting set a new auction record for the artist and deservedly so—further proof that Philadelphia artists sell best in Philadelphia."

The aforementioned oil on canvas, *Ethel Page as Undine*, was the top lot of the sale. Estimated at $60,000 to $80,000, the work sold for a record-breaking $454,000. "We felt that this was really an exceptional piece of work



Edward W. Redfield (1869-1965), *The Frozen Creek*. Oil on canvas, 38¼ x 50⅛ in. **Estimate: $150/250,000 SOLD: $298,000**



Walter Launt Palmer (1854-1932), *January*. Oil on canvas, 25⅛ x 35 in. **Estimate: $40/60,000 SOLD: $137,500**



Daniel Garber (1880-1958), *Cobb's Creek*. Oil on canvas, 30 x 25 in. **Estimate: $100/150,000 SOLD: $137,500**

by her," says Nichol. "And the fact that it was painted on Chestnut Street back in the 1880s…it was nice to be selling on the same street all these years later."

It comes as little surprise that another top lot was an N.C. Wyeth. The work, titled *The Sea-Serpent and Angelica | The huge monster soon came in sight, part of his body appearing above the waves and part concealed* (est. $250/400,000), sold for $358,000, reaffirming the "interest in Wyeth's art and this type of art" to Nichol. "Because the Wyeth family is pretty much in our backyard we've traditionally done very well with their pieces," he explains.

Other highlights include the sale of *January* by Palmer, which sold for $137,500, shattering its presale estimate of $40,000 to $60,000; Redfield's *The Frozen Creek* ($150/250,000), which sold for $298,000; and Daniel Garber's oil, *Cobb's Creek* (est. $100/150,000), which realized $137,500.

Since the sale, Freeman's has wasted no time preparing for its next *American Art & Pennsylvania Impressionists* auction. "We are actively seeking exceptional works for our December auction which will be held in our new premises," shares Nichol. "We already have secured some stellar consignments and are anticipating a rousing end to the year." ■

TOP 10 SALES

FREEMAN'S, AMERICAN ART & PENNSYLVANIA IMPRESSIONISTS, JUNE 9, 2019 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
CECILIA BEAUX	ETHEL PAGE AS UNDINE	$60/80,000	$454,000
N.C. WYETH	THE SEA-SERPENT AND ANGELICA…	$250/400,000	$358,000
EDWARD WILLIS REDFIELD	THE FROZEN CREEK	$150/250,000	$298,000
WALTER LAUNT PALMER	JANUARY	$40/60,000	$137,500
DANIEL GARBER	COBB'S CREEK	$100/150,000	$137,500
FERN ISABEL COPPEDGE	THE OLD GRIST MILL, BUCKS COUNTY	$50/80,000	$112,500
ANDREW WYETH	FROZEN WASH	$80/100,000	$78,000
MARY ELIZABETH PRICE	HOLLYHOCK AND ORIENTAL POPPY	$30/50,000	$75,000
FERN ISABEL COPPEDGE	THE SOLITARY HOUSE	$30/50,000	$59,375
JOHN LESLIE BRECK	FOG AND THE SUN IN GIVERNY	$40/60,000	$43,750

AUCTION REPORTS: DENVER, EAST DENNIS, NANTUCKET, NEW YORK

NEW YORK, NY

SWANN AUCTION GALLERIES

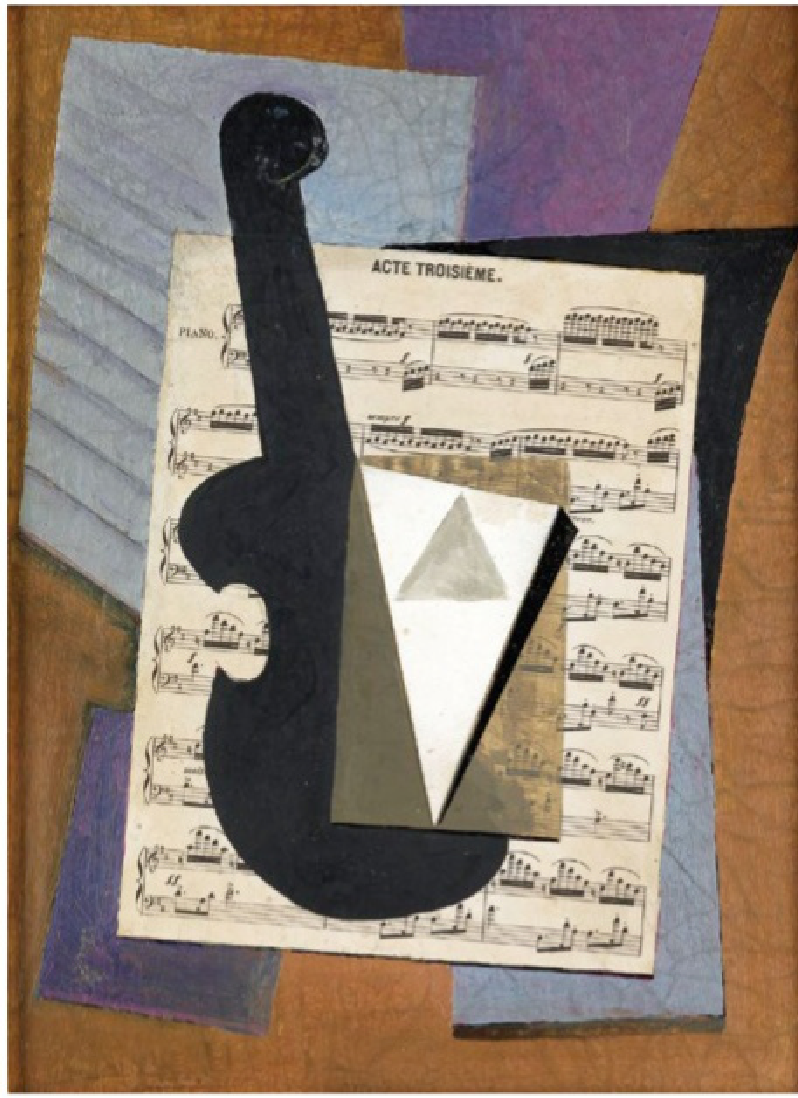
JUNE 13
American Art
$876,055

American modernism led Swann Auction Galleries' June 13 *American Art* sale, which saw three new auction records including two from the category. Among them was Attilio Salemme's 1945 piece *Rivalry* at $21,250 and Joseph Lambert Cain's *Nautical Composition with an Anchor* at $11,250. The third record, at $7,500, went to Victor Pierson's group of 10 Mexican cowboy and horse-riding scenes from circa 1870.

Topping the day was Ben Shahn's *Men on a Bench*, circa 1940, which achieved $50,000. The second-highest earning piece was the modernist work *Act Three*, 1942, an oil and collage on board by Suzy Frelinghuysen. The work sold squarely within its presale estimate at $40,000. A pencil drawing by Marsden Hartley, estimated at $5,000 to $8,000, soared to $30,000, to come in as the No. 3 lot of the sale. Rounding out the top five were Charles E. Burchfield's *Cloud and Trees Under Blue Skies*, a circa 1920s watercolor that sold for $23,750 against an estimate of $15,000 to $20,000, and Albert Bierstadt's *Rocky Mountain Landscape* at $22,500.



Charles E. Burchfield (1893-1967), *Clouds and Trees under Blue Skies*, ca. 1920s. Watercolor on paper, 26½ x 19 in. Courtesy Swann Auction Galleries.
Estimate: $15/20,000 SOLD: $23,750



Suzy Frelinghuysen (1911-1988), *Act Three*, 1942. Oil and collage on board, 15¾ x 12 in., signed, titled and dated in ink verso. Courtesy Swann Auction Galleries.
Estimate: $30/50,000 SOLD: $40,000

DENVER, PA

MORPHY AUCTIONS

JUNE 18-19
Fine Art & Decorative Arts

During Morphy Auctions' June 18 and 19 *Fine Art & Decorative Arts* sale a number of Tiffany lamps caught the attention of bidders as did European and American paintings. One of the standouts from the group was Jasper Francis Cropsey's *Autumn in the Adirondacks* (est. $20/25,000). The painting, which depicts an inlet of water within the Adirondacks with an angler in his boat, is captivating for the colors of the season. Cropsey is perhaps most recognized for his autumnal works, having been internationally nicknamed "America's painter of autumn"



Jasper Francis Cropsey (1823-1900), *Autumn in the Adirondacks*, 1868. Oil on canvas, 17½ x 14 in., signed and dated lower right: 'JF Cropsey 1868'. Courtesy Morphy Auctions. **Estimate: $20/25,000 SOLD: $33,825**



Thomas Hoyne (1924-1986), *Steel to Starboard, a dramatic scene of the yacht Admiral Dewey of Gloucester.* Oil on canvas, 26 x 38 in., signed and dated lower right: 'Tom Hoyne 1986'; titled verso. Courtesy Eldred's. **Estimate: $15/25,000 SOLD: $24,000**

after his work *Autumn—On the Hudson River* received acclaim from Queen Victoria and the London press. The work sold above its presale estimate at $33,825.

EAST DENNIS, MA

ELDRED'S

JULY 25

Marine Sale

$2.68 million

Eldred's annual *Marine Sale*, held July 25 at its auction house in East Dennis, Massachusetts, had a robust offering of scrimshaw and whaling-related material as well as a selection of maritime paintings. There was a standing room-only crowd of active bidders, who helped push the day's total to just under $2.68 million. The top seller of the auction was the very first lot of the day—a polychrome scrimshaw whale's tooth by Edward Burdett, circa 1830 to 1833, that sold for $384,000.

In the paintings category, Thomas Hoyne's *Steel to Starboard, a dramatic scene of the yacht Admiral Dewey of Gloucester* (est. $15/25,000), was the standout. The painting, which was signed and dated 1986, sold just shy of its high estimate at $24,000. A 19th-century American School work depicting an Anglo-American yacht race was also of note, achieving $15,600.

NANTUCKET, MA

ELDRED'S

JULY 13

The Nantucket Auction

On July 13 Eldred's hosted its inaugural auction on Nantucket Island at the Nantucket Boys & Girls Club, with more than 200 lots of paintings, jewelry, fine furniture and other decorative arts hitting the block. In the American art category, one of standouts was John Mecray's *The Chase, Shamrock V* (est. $70/100,000)—the artist's fourth painting of the ship. According to the auction house, in this work, "Mecray depicts *Shamrock V* sailing downwind in the Solent in her last race before going to America for the 1930 America's Cup, leading King George V's *Britannia*, with the rest of the 'The Big Class' yachts in the distance under the cloud of her tremendous spinnaker." The painting sold for $66,000.

In the abstract category of the sale, Charles Green Shaw's *Space Barrier 1960* was of particular interest with buyers. The painting, which had an estimate of $4,000 to $6,000, more than tripled its high estimate when it sold for $19,200. ■



John Mecray (1937-2017), *The Chase, Shamrock V.* Oil on canvas, 26 x 46 in., signed and dated lower left: 'John Mecray 1999'. Courtesy Eldred's. **Estimate: $70/100,000 SOLD: $66,000**

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